

HISTORIC ST. PAUL BUILDINGS



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*A report of the Historic Sites Committee,
a special citizens group named by the
St. Paul City Planning Board*

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Photographs by EUGENE D. BECKER

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FOREWORD

The unprecedented building boom that is currently modernizing and reshaping old urban centers all across America is picking up momentum in St. Paul and will, from all indications, continue at an accelerating rate throughout at least the next two decades. Stimulated by competition from the suburbs, by increasing traffic problems, and by generous federal financial assistance, St. Paul, like most other cities, has embarked upon an ambitious program of urban renewal. Within the scope of this program will be additional freeway construction, major realignment and widening of highways and streets, slum clearance, new housing, and, especially in the downtown area, the replacement of old structures with new buildings and parking facilities.

The changes to be wrought by these vast demolition and rebuilding projects will be far-reaching and enormous, and while many benefits will undoubtedly accrue to St. Paul there is mounting evidence that in other cities urban renewal has brought with it losses as well as gains. One important reason for these mixed results is that functional goals of city planning have been overemphasized to the neglect of such aesthetic concerns as the excellence of design of new public buildings, the preservation of historic and architectural landmarks, the beautification of parks, and the protection of river banks and scenic bluffs. Watchful citizens must make a determined effort to guide the rebuilding of their cities so that the most satisfactory results, both functional and aesthetic, will be achieved by urban renewal.

The slow but steady loss of architectural and historic landmarks that has accompanied urban redevelopment has recently aroused nationwide concern. Threat of similar losses in St. Paul, long noted for its distinctive historic character, led the City Planning Board in 1960 to form a Historic Sites Committee. This group was given the tasks of identifying those structures remaining in St. Paul which have archi-

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tectural and historic significance, publicizing these buildings, and making plans for their preservation. The first result of the committee's work is this survey report.

Members of the committee—architects, historians, and civic leaders—all agree that urban renewal is necessary and should certainly be supported, not opposed, in St. Paul. But they challenge the premise upon which many redevelopment projects are based that *anything* new equals progress. Ideally, to assure long-range success, rebuilding programs should employ selective clearance and should gradually develop the mixture of high-quality *old and new* buildings that best serves the diverse urban function and reflects the city's unique local history. Such a mixture, combining the best architecture of the past and present, actually fosters civic pride, attracts tourists, and acts as downtown's most forceful weapon against competition from newer suburban shopping centers.

All St. Paul buildings constructed before 1920 were eligible for inclusion in this survey. Because of the greater number of old structures in the downtown area, that district was studied in greater depth than were outlying areas. In evaluating the buildings, the committee was influenced more by architectural merit, physical condition, and the extent and quality of remodeling than by age alone. The names of builders, owners, or occupants, past or present, had no influence on decisions, unless the person associated was of unquestioned state or national significance. An attempt was made to include as broad a range of building types as possible, in order to give the most complete picture of architectural development in St. Paul. It was beyond the scope of the survey to undertake a block by block evaluation of structures. Thus the report is representative rather than all-inclusive.

The first step toward preserving St. Paul's best older buildings is to publicize them through this report to the general public, to civic action groups, and to all government agencies and private redevelopers participating in urban renewal. In addition, to inform the community and to dramatize St. Paul's architectural heritage, the Historic Sites Committee recommends:

(1) a continuing program to erect historic markers at especially significant buildings and sites. (See page 115 of this report for a list of sites recommended for marking.) The historic site of Fountain Cave, for example, has recently been marked with a handsome plaque erected by the city. A thousand dollars has been earmarked for such historic markers by the Ramsey County Historical Society, and additional funds will have to be raised.

(2) increased floodlighting at night of the finest older buildings in the downtown district, especially those which have interesting architectural features as do the Federal Courts Building and Assumption Church.

(3) promotion of historic walks downtown and bus tours throughout the city for school children, tourists, and convention visitors. These might be arranged by the Chamber of Commerce, the St. Paul Council of Arts and Sciences, or such women's groups as the Junior League, Women's Institute, or League of Women Voters.

(4) improved maintenance of older buildings to increase their appeal and prolong their use. It is believed that neglect, more than obsolescence, brings about the casual discarding of structurally sound buildings that might be preserved.

(5) designation of a site near the loop where key historic structures that are threatened by demolition might be safely relocated in an outdoor museum or historic commercial area. Irvine Park or Harriet Island are possible locations.

(6) promotion of continuing, detailed surveys of historic buildings in such older neighborhoods as the West Seventh Street area, St. Anthony Park, Summit-Hill district, and the East and West sides of the city.

Committee members would like to express their appreciation to the directors of the Louis W. and Maude Hill Family Foundation who had the wisdom and generosity to make this survey possible. In addition, the unflagging zeal and high professional standards of Fred Koeper and Eugene D. Becker, as well as the loyal assistance of the staffs of the Minnesota Historical Society and the St. Paul City Planning Board are gratefully acknowledged.

MAY, 1963

GEORGIA R. DECOSTER, *Chairman*
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INTRODUCTION

The more than eighty buildings and sites included in this survey are tangible evidence of events and eras in St. Paul's past. To study the houses, churches, and other structures as examples of architectural styles is fascinating in itself, yet to know something of the times which they represent gives them added meaning. The following brief historical review of St. Paul's architectural development is intended to provide some background and perspective in which the reader can place the sites listed in this report.

The beginning of St. Paul is closely related to the establishment of Fort Snelling in 1819 at the junction of the Minnesota and Mississippi rivers. Following the fort's construction, white settlers from northern Minnesota and Canada migrated southward after unsuccessfully attempting to establish themselves in the Red River Valley. They clustered around the isolated frontier post for protection, squatting on land designated as the military reserve. The unlucky squatters were ejected by government order in 1840, and subsequently they settled farther down the Mississippi. It was this small settlement that grew into the city of St. Paul.

The site of the future state capital was selected almost by accident. Its first permanent resident was Pierre Parrant, a Canadian voyageur who by June, 1838, had built a cabin and liquor dispensary in the gorge near Fountain Cave. This was the first building in what later became St. Paul. Until 1841 the settlement was known as "Pig's Eye," Parrant's sobriquet. That year the pioneer priest, Father Lucien Galtier, built the village's first church, a log chapel dedicated to Saint Paul the Apostle, on the bluff overlooking the river. The site is marked today by a plaque on Kellogg Boulevard at Minnesota Street. At the priest's urging, the embryo city took the name of the chapel, being called first St. Paul's Landing, then St. Paul's, and finally St. Paul.

By mid-century the burgeoning river town began to assume its role

as a trading and political center. Great activity prevailed. Hotels, homes, and numerous other buildings were erected as fast as possible, yet it was often difficult for strangers to find sleeping accommodations. In 1849 the population was 840. By the following year it had almost doubled. Alexander Ramsey, who arrived in May, 1849, to assume his position as the first governor of Minnesota Territory, commented on the rapid changes in his message to the territorial legislature of 1853. "A dozen framed houses, not all completed, and some eight or ten small log buildings, with bark roofs, constituted the capital of the new territory [in 1849]," he recalled. "In forty-one months the few bark-roofed huts have been transformed into a city of thousands, in which commerce rears its spacious warehouses, religion its spired temples, a broad capitol its swelling dome, and luxury and comfort numerous ornamented and substantial abodes."

The impetus for this growth was trade and transportation, banking and government. The first legitimate business of the region was the fur trade, and the money received for pelts was spent in St. Paul for merchandise. The city became a terminal for Mississippi River traffic and a transfer point for goods traveling the oxcart trails to the west; later, stagecoach routes and railroad lines sustained the city's role as a transportation center. In 1849 St. Paul was designated the capital of Minnesota Territory, and it became the state capital in 1858.

During the transition from frontier status to statehood, St. Paul's buildings grew in number more than in quality. Designs were unambitious, the emphasis utilitarian. Lumber was plentiful and widely used.



Globe Building,
Fourth and Cedar streets;
built 1887, razed 1959



Old Customs House, Fifth and Wabasha streets; built 1872, razed 1939

Logs which one week were confined in the booms at the Falls of St. Anthony or at Stillwater soon were inflated into balloon frames and ready for a coat of paint at St. Paul. During the 1850s limestone and brick structures also appeared. An early example of the simple limestone home with a rectangular plan and pitched roof is the Apitz house. The native limestone used was of two distinct colors — a light gray and a deep yellow ocher; the yellow rock was quarried along the west bank of the Mississippi River. Construction using brick, usually a yellowish-gray color, became more prevalent after 1860, but bricks had been used as early as 1849.

In 1847 the first section of St. Paul was surveyed and platted into a simple gridiron pattern of streets. Frontier conditions did not favor elaborate planning, and the city was growing too fast to consider problems of civic design. Two early settlers, however, were sufficiently foresighted to see the need for open spaces in the downtown area. Henry M. Rice and John R. Irvine donated to St. Paul Rice and Irvine parks in 1849 — before the establishment of Central Park in New York City. Rice, who was a native of Vermont, settled in 1839 at Fort Snelling, where he worked as an agent for a fur company. He later became a resident of St. Paul and a prominent political figure in the state. Irvine

arrived in Minnesota from New York during 1843 and joined Rice as an extensive landholder in St. Paul. Smith Park, the third public square in the loop section, was also presented in 1849 by two nonresidents — Cornelius S. Whitney, the first register of the land office at St. Croix Falls, Wisconsin, and Robert Smith, then a member of Congress from Illinois who had large holdings at the Falls of St. Anthony.

For many years little or no attention was paid to these parks, since there were numerous vacant tracts and empty lots within the town's boundaries, and the surrounding land was only sparsely settled. Subsequent growth of the city, however, dramatized the value of the open greens, and in 1867 the city council created a committee in charge of their upkeep. Under its care, the parks blossomed forth in landscaped beauty. Irvine Park, for example, was once the focus of an elegant residential area with a fountain centerpiece set among pleasant trees. It now appears stripped and abandoned. Rice and Smith parks have also lost the grandeur they once had. In 1873 Como Park, largest of more than a hundred in St. Paul, was established and Phalen Park followed in 1890. Both are now solidly embraced by residential areas.

Further settlement and continuous growth between 1860 and 1880 brought a demand for adequate churches, schools, and public buildings to replace the rudimentary foursquare structures of frontier days. Assumption Church (1873) and the First Baptist Church (1875) are fine examples of the architectural ambition of their time. Assumption School (1864) and Mattocks School (1871) are also representative of that era, although neither is now used for a classroom. The first two state capitol buildings (1854 and 1883) were quickly outgrown and have long since disappeared.

Generally the material wealth of the new state expressed itself timidly in architectural matters, and styles of Eastern designs were the models for local projects. The year 1857 marked the arrival in St. Paul of its first resident architect, Augustus F. Knight. Despite the availability in a short time of several competent designers, St. Paul buildings as a whole remained utilitarian and unambitious. By 1881, however, there seemed to be hopeful signs of an advancing architectural trend. J. Fletcher Williams, author of a *History of Ramsey County* published that year, gave his opinion of local architecture: "The public buildings," he commented, "cannot be regarded as high types of beauty, save and except the Custom House and Postoffice on Wabasha street, but the church and school edifices will compare more than favorably with any place of twice the size and importance of St. Paul."

Attempts at self-conscious architectural styling were not frequent until after 1870 when wealth and leisure increased. By this time the



Amherst Wilder House, 226 Summit Avenue; built 1887, razed 1959

strict phases of the Greek and Gothic revivals had spent their force. In vogue was a loose Victorian manner characterized by bracketed wood cornices and frames over the windows. In residential architecture it was more closely defined as the Tuscan or Italian villa style, which gradually superseded the Greek Revival. It had been popular in the East for about twenty years. Such houses had irregular and flexible plans, often with verandas, which were thought to be more suitable to living arrangements than the inflexible form demanded by classical design. Andrew Jackson Downing and Calvert Vaux were the two New York State architects who popularized this type of house. A square tower or campanile, a projecting roof with brackets, and round-arched windows are prominent details of this style. Many of these features are illustrated in St. Paul in the Burbank, Gotzian, and Alexander Ramsey houses. Mansard roofs, which became an established part of Victorian architecture, were influenced and popularized by the extensive building program of the Louvre in Paris during the 1850s.

After 1880 the Romanesque Revival style dominated both residential and commercial architecture; it was liberally used for churches as well. Architect Henry Hobson Richardson of Massachusetts made it his personal signature, one which was widely forged across the country. Richardsonian Romanesque is nearly always rendered in heavy masonry, frequently quarry-faced, and employs as its characteristic motif the

round arch, often repeated in powerful array. Carved, intricate floral patterns are a common embellishment. Interpretation of this style ranged from the austere and masculine to the picturesque and decorative. An excellent example of Richardsonian Romanesque styling in St. Paul is the massive Merriam house.

Many large office and manufacturing buildings still standing in the downtown district of St. Paul date from the extremely active decade that began in 1880. "The commercial quarter of St. Paul is cramped as well as limited by the topography," observed Montgomery Schuyler, who wrote his impressions of the city for *Harper's New Monthly Magazine* in October, 1891. "It is," he added, "all coming to be occupied by a serried mass of lofty buildings." Among the many structures that emerged into the changing St. Paul skyline at that time are the Guardian and the St. Paul buildings, as well as those surrounding Smith Park. Schuyler's critique singled out the Pioneer Building as an exemplar of rational composition.

While massive structures transformed the business core of St. Paul, mansions and churches gave substance to residential areas. Along Summit Avenue, especially, homes paraded the wealth and prestige that had come to successful city families. The architects of these elegant residences mixed their sources — Dutch and Moorish, Carolingian and Georgian. Quality design seemed to call for a great variety of motifs and textures. The wonderful array of styles edging the grand, tree-lined avenue drew a comment from visiting Montgomery Schuyler. "Indeed," he wrote, "there are very few streets in the United States that give in as high a degree as Summit Avenue the sense of expenditure liberal without ostentation, directed by skill, and restrained by taste." Probably the most notable homes on Summit are those built by James J. Hill and James C. Burbank.

Among the many Romanesque designs that were executed in St. Paul during the 1880s and 1890s are several by Cass Gilbert, whose youth and early years as a practicing architect were spent in this city. His architectural training consisted of a single year at the Massachusetts Institute of Technology and later travel in Europe. In 1882 he established a partnership locally with James Knox Taylor, and for sixteen years they worked together. Taylor left in 1898 to become supervising architect of the United States Treasury in Washington, D.C. His best-known work in St. Paul is the Federal Courts Building. Gilbert's numerous local buildings range from the simple, almost styleless design of the Virginia Street Church to the academic and ambitious State Capitol, which climaxed his St. Paul career. As part of his design for

the Capitol, Gilbert included an elaborate approach of three broad, radiating avenues. Although never carried out in its entirety, the plan remains an example of the large-scale ensemble that was proposed by exponents of the city beautiful under the influence of European prototypes. Gilbert moved to New York in 1899 where he established a national reputation. Characteristic of his age, he first embraced the looseness of the Queen Anne and the Romanesque styles and then disciplined himself to the demands of correct classical and Renaissance adaptation. The variety of his projects testifies to his remarkable adaptability and his refusal to limit his expression to a particular style.

The fountainhead of neo-academic architecture at the close of the nineteenth century was the Ecole des Beaux Arts in Paris, an academy of international importance. The fashionable American architect Richard Morris Hunt had studied there. He, with the firm of McKim, Mead,

Ryan Hotel, Sixth and Robert streets; built 1884, razed 1962



and White, dominated the design of the influential 1893 World's Columbian Exposition held in Chicago — a design which angered Louis Sullivan because of its eclecticism. But Beaux Arts principles continued to prevail over creativity and individualism, and most architects seemed willing to follow historical precedent. They became skilled in the application of these styles, more pure and more articulate than the colorful eclecticism practiced by their Victorian predecessors. An example of direct Beaux Arts influence is the Cathedral of St. Paul, that vast, domed monument grandly sited at the foot of Summit Avenue. Its architect, Emmanuel L. Masqueray of France, studied at the academy and worked for a time in the New York office of Richard Hunt. Begun in 1906, the cathedral is also a measure of the city's progress. Only a half century earlier, when Minnesota Territory was pressing for statehood and the streets of St. Paul were still unpaved, architecture was a word without example.

During the first two decades of the twentieth century, architectural designs were based on various established academic styles, including the American Colonial which continues today. While such designs depended on historical precedent, they were well studied and well

St. Paul City Hall, Fourth and Wabasha streets; built 1884, razed 1933



Church of the Good Shepherd, Twelfth and Cedar streets; built 1869, razed 1952

constructed. Architectural details and decorative elements were given special emphasis, as may be seen in the Gardner house on Summit Avenue.

Alternatives to historically derived designs were attempted by Louis Sullivan and Frank Lloyd Wright, both of whom had much influence on the local architectural scene. In the early 1900s Wright perfected an independent approach to house design called the "Prairie Style." His examples, built mostly in the Chicago suburbs, had their effect in the Midwest, where simple stucco or brick forms, geometric delineations, and pronounced, overhanging eaves are identifying features. A more direct connection with the Chicago school came to St. Paul with George Grant Elmslie, who had worked with Sullivan before moving to the Twin Cities area. Elmslie and William Gray Purcell had a Minneapolis office from 1909 to 1921. A fine example of their work is the St. Paul house built for Dr. Ward Beebe.

A record of man's life on earth is found in architecture, where his creativity and skill, his values, and his ambitions are permanently imprinted. The representative examples of St. Paul buildings that follow illustrate life in the changing city through seven decades, from 1850 to 1920.

ST. PAUL, MINNESOTA
August, 1963

H. F. KOEPR



Octagonal Tower at Fort Snelling

PUBLIC BUILDINGS

1 Fort Snelling — southwest of St. Paul at the junction of the Minnesota and Mississippi rivers

Fort Snelling, whose original structures are the oldest buildings in Minnesota, began with the laying of its cornerstone in September, 1820. Its major buildings, constructed largely of local limestone quarried by the soldiers, were completed by 1823. At first called Fort St. Anthony, the post was established as part of the nation's plan for frontier defense. It was for a time the most northwestern military installation in the United States, and as such it was an island of civilization from which white settlement spread. The fort also was the seat of government for the Indians, fur traders, and pioneer settlers. Except for a few years prior to the Civil War, Fort Snelling remained in military service until 1946.

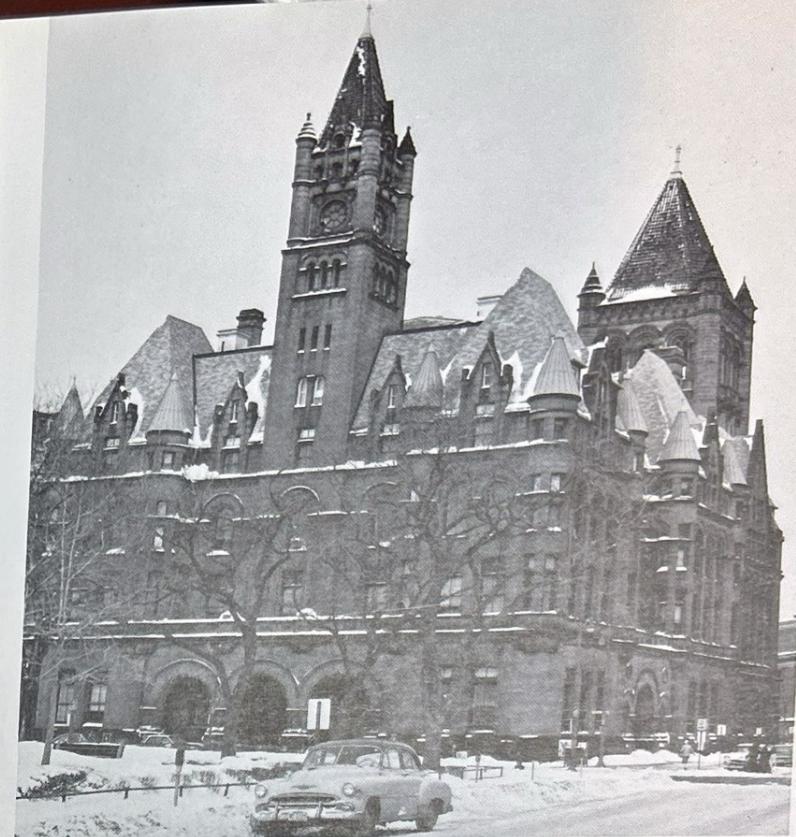
The impressive fortress was constructed under the supervision of Colonel Josiah Snelling, who selected its site. In 1825 the post's name was changed to honor its builder. Originally there were fifteen buildings situated within a diamond-shaped enclosure formed by stone walls ten feet high. Of those structures only four remain — the Round Tower, the Hexagonal Tower, the Commandant's House, and the much-altered Officers' Quarters. A museum with exhibits depicting the history of the fort and the settlement of Minnesota is maintained within the Round Tower by the Minnesota Historical Society.

In 1957-58 the Minnesota Statehood Centennial Commission sponsored an archaeological investigation that located the positions of seven additional buildings of the earliest days as well as the foundations of the walls that once surrounded the fort. In 1961 the Minnesota legislature moved to preserve the site and the visible remains of the old post from the polo field to the water's edge by creating Fort Snelling State Park.

2 Steam Fire Engine House No. 3 — 1 Leech Street

This unpretentious, two-story building of painted brick is a well-preserved example of Victorian architecture dating from about 1880. Originally the fire station had a small cupola housing the alarm bell. The date 1868, inscribed in stone above the door, probably refers to the year that Hope Engine Company No. 3 was established. Unfortunately the building's present doors are modern in style and are quite unsympathetic with the original structure.

Steam Fire Engine House No. 3



U.S. Post Office, Court House, and Customs House

3 U.S. Post Office, Court House, and Customs House (now Federal Courts Building) — West Fifth Street at Market Street

Begun in 1894, this brown granite building was twice enlarged during the eight years required for its construction to better handle the rapidly increasing volume of mail. The post office was moved in after the structure was formally opened in 1902. James Knox Taylor, a former partner of Cass Gilbert, did the design — an exuberant collection of gables, turrets, and towers. One turret handsomely disguises the chimney stack.



Minnesota State Capitol

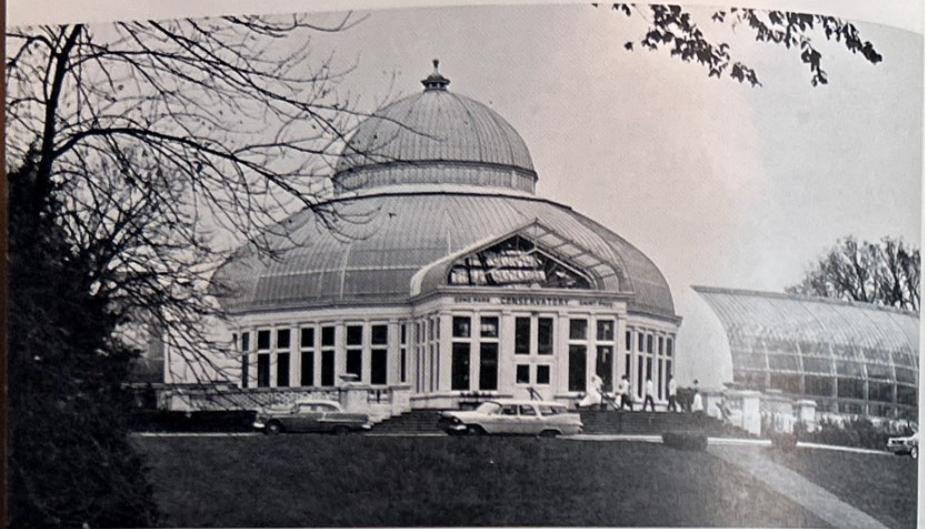
4 Minnesota State Capitol — Aurora Avenue at Park Street
Minnesota's present statehouse, completed in 1904, is its third capitol building. The first was built in 1854 and burned in 1881; the second was razed in 1938, having stood for fifty-five years. In 1894 a commission to initiate the construction of a new capitol invited architects to submit plans. The following year it selected the Renaissance design of Cass Gilbert. Ground breaking ceremonies were held in 1896, and the cornerstone was laid on July 27, 1898, with former governor Alexander Ramsey participating. The building was finished at a total cost of \$4,500,000.

In the basic plan Gilbert probably was influenced by the Capitol at Washington, D.C. For his design he drew heavily from the restrained academic Baroque style of French architecture, and for the climax of his composition, he used Michelangelo's scheme for the dome of St. Peter's Church in Rome. A variety of stone is present in the massive structure, which measures 433 feet long, 228 feet wide, and 220 feet high. Minnesota granite from St. Cloud was used for the exterior basement walls and the steps and platforms of the ground floor; Georgia marble comprises the other outside walls, and the interior is finished in Kasota and Mankato limestone. Numerous murals, portraits, and statues, located throughout the Capitol, portray eminent public figures and events from Minnesota's past. Guided tours may be arranged.



Ramsey County Jail

5 Ramsey County Jail — St. Peter Street at Fourth Street
Completed in 1903, Ramsey County's new prison of granite and sandstone cost a quarter of a million dollars. That architect Edward J. Donohue of St. Paul was inspired by Italian palace architecture of the early Renaissance is apparent in this design's round-arched windows and rustication of stonework. Upon completion, the building was described by one prison authority as being "at once the prettiest and strongest jail in the United States." A model of advanced prison design for its day, it had all the comforts of a modern home as well as the latest in security precautions. The plan included a kitchen, staff quarters, separate sections for female and juvenile prisoners, and the county arsenal. An original cupola has been removed.



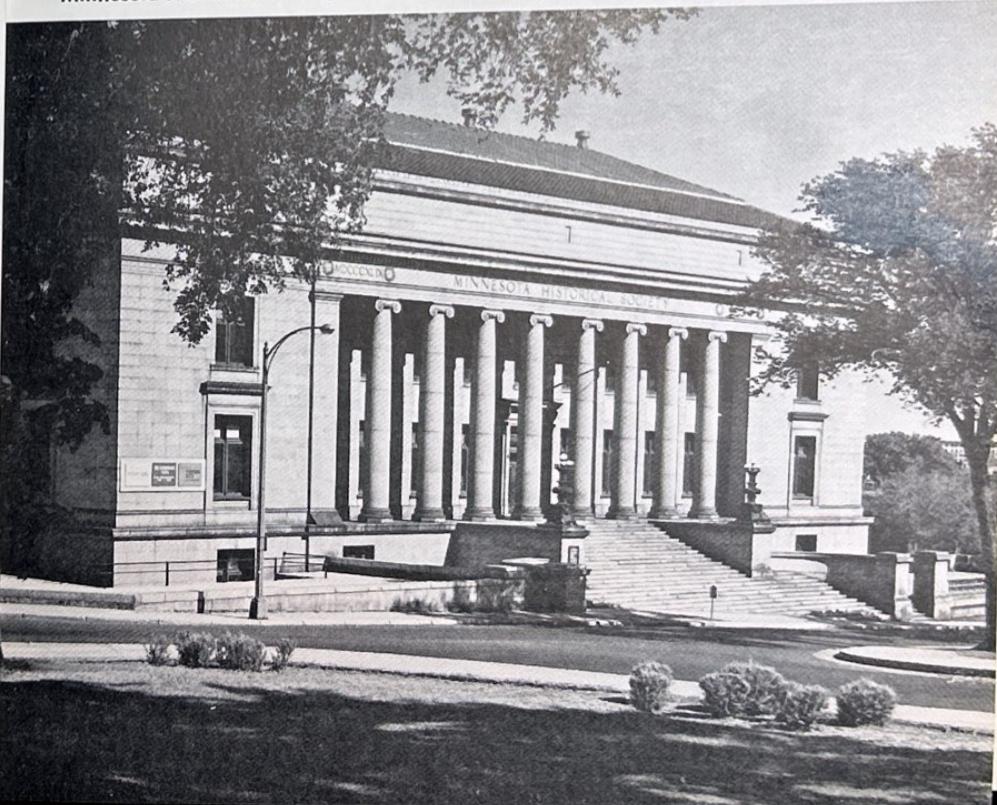
Como Park Conservatory

6 Como Park Conservatory—Como Park

Following the tradition of English Victorian structures, such as the great Conservatory at Chatsworth and the Palm House at Kew, this conservatory consists of a domed rotunda flanked by two wings. It was designed by the Toltz Engineering Company of St. Paul, which also supervised its construction in 1914-15.

7 Minnesota Historical Society Building—690 Cedar Street
This Renaissance-style building houses the offices and collections of the state's oldest institution, which was founded in 1849. It was constructed from 1915 to 1917 using stone from various parts of the state. The walls are of gray granite from Sauk Rapids; the interior staircase is of Kasota marble, and the stone of the vestibule and entrance hall walls was quarried at Frontenac. Designer was Clarence H. Johnston, Sr., a native of Waseca, Minnesota, who in 1901 was appointed architect for Minnesota state institutions. Among his other works are the prison at Bayport and the medical and engineering buildings on the Minneapolis campus of the University of Minnesota.

Minnesota Historical Society Building





St. Paul Union Depot

8 **St. Paul Union Depot** — *Fourth Street at Sibley Street*

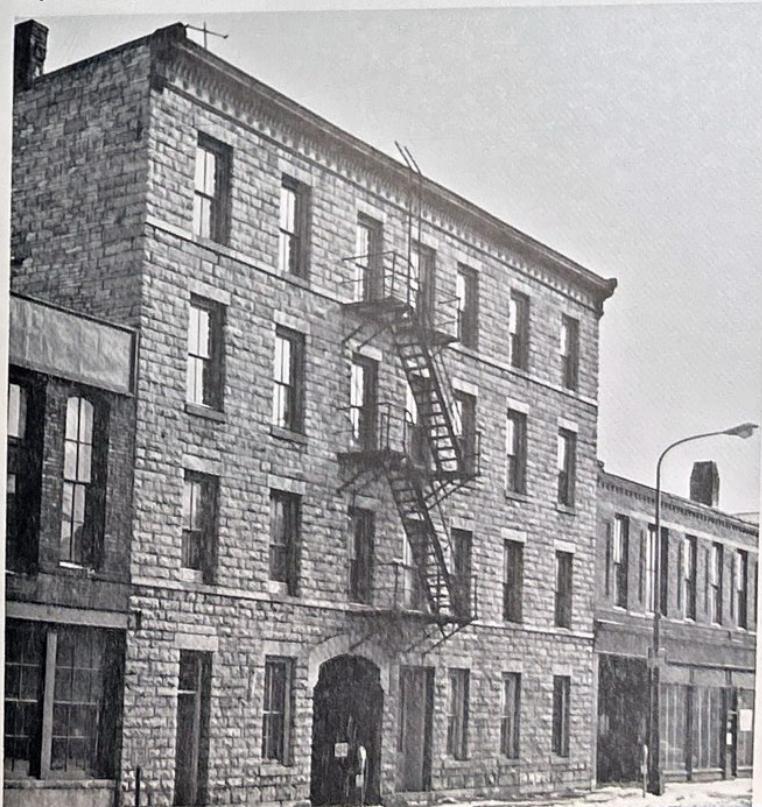
The construction of this building began in August, 1917, then was delayed by World War I, and was completed soon after the end of that conflict. Charles S. Frost, a Chicago architect with offices in St. Paul, designed the depot, and the Toltz Engineering Company acted as structural engineers. The façade is a sober Doric colonnade in Bedford stone without any flourishes of ornamentation. The interior is also architecturally restrained, and in an attempt to enliven its monumental expanse, an incongruous, modern ticket window has been added. The concourse has segmental vaulting in Guastavino tile, a material once much used. Of historic interest is the "William Crooks," the first locomotive to arrive in Minnesota, which is on exhibit inside the depot.

BUSINESS BLOCKS

9 **Taylor and Craig Building** — *205 West Fifth Street*

About 1878 Matthew Taylor and M. Gordon Craig, builders and contractors, opened their offices and factory at 203-07 West Fifth Street. Today this structure remains as a good example of an early commercial building constructed of native gray limestone. It is now known as the Mitsch and Heck Building for the wagon-making firm later operated at the address by George Mitsch and Mathias Heck.

Taylor and Craig Building





Louise Block

10 Louise Block — 267-69 West Seventh Street

This building is one of many located along East and West Seventh Street which were built in the late nineteenth century with shops on the ground floor and residences above. Because it is relatively unchanged, the Louise Block is the best choice to represent the type of structures which formed the architecture of this commercial avenue. It was constructed in 1885 by Asher Bassford, a St. Paul contractor. The upper two floors are lofty brick stories using round-, segmental-, and flat-arched windows. The surface of the brick wall is modeled with low projections. Another example of the fine Victorian brickwork in St. Paul buildings of this type is found at 227 West Seventh Street (11). The first floor has been extensively remodeled, but the upper stories are in exceptionally good condition, even though the windows have been lowered with infill panels. The spandrels and tympanums of molded brick have griffins, cherub heads, and foliage designs; flourishes of carved red sandstone appear elsewhere. Bullnosed bricks, rarely used now, form a detail for the window jambs.



Business Block,
227 West Seventh Street

12 **Blair Apartment House (now Angus Hotel) — 165 North Western Avenue**

Frank P. Blair, secretary of the St. Paul Park Improvement Company, constructed this residential hotel in 1887 in what was then one of the most fashionable neighborhoods of the city. The structure of red pressed brick and Bayfield sandstone is the design of Hermann Kretz and William H. Thomas, local architects. Its notable features are the bay windows that extend to the roof much as did the windows of the Ryan Hotel, which was demolished in 1962. Each flat of the elegant residence comprised five or six large rooms. The lobby was, and is still in some respects, a showroom of Victorian gentility.



Blair Apartment House



Noyes Brothers and Cutler Wholesale Drug Building

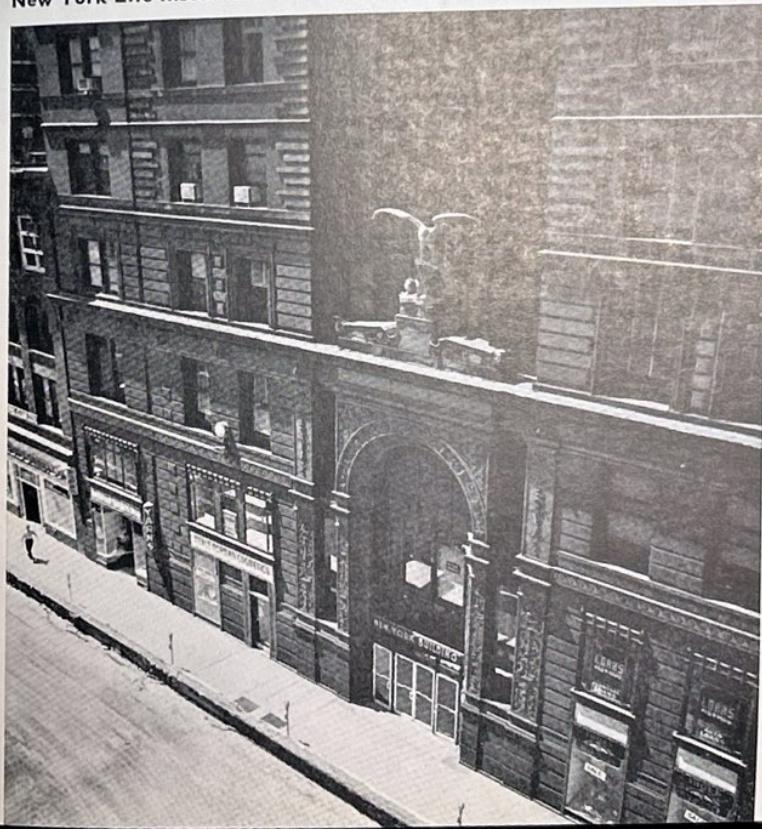
**13 Noyes Brothers and Cutler Wholesale Drug Building—
Sixth Street at Sibley Street**

In 1886, when this building was constructed, Noyes Brothers and Cutler was among the largest and most successful drug houses in the Northwest. The firm was founded about 1865 by S. L. Vauter. Daniel R. Noyes bought controlling interest in the business in 1868 with Charles P. Noyes and Albert M. Pett as associates. By 1871 Pett had retired; Edward H. Cutler joined the firm and the name was changed to Noyes Brothers and Cutler. The building is a massive, severe, and utilitarian structure of five stories which resembles Louis Sullivan's Walker Warehouse in Chicago built about two years later. It is constructed of red pressed brick and sandstone. Offices and a general sales room occupied the first floor, while the upper levels were used for stock and laboratories. The original building ended its Sixth Street façade with the second set of paired arches; a later addition in similar design is now difficult to detect.

**14 New York Life Insurance Company Building—Minnesota
Street at East Sixth Street**

Described in 1891 as perhaps the costliest and architecturally most important of all the business blocks of St. Paul, this edifice impressed Montgomery Schuyler most with its "picturesque quaintness." The building's character stems from several factors in its design—the division of the superstructure into two unequal masses flanking a narrow court; the unequal or stepped gables of the front façade; the ornate terra cotta framing of the upper windows, and the decorative brickwork characteristic of the Flemish Renaissance period. Built in 1887-89, it was designed by the New York firm of Babb, Cook, and Willard. It consists of a two-story foundation in masonry, five stories of red brick heavily quoined in granite, an intermediate story, and two top floors treated as a mansard roof with modified dormer windows. The entrance on Minnesota Street is arched by red sandstone with bas reliefs of classical arabesques. Lion heads ornament the cornice over the third story. The interior has been remodeled in colored marbles and terrazzo flooring.

New York Life Insurance Company Building



15 **Germania Life Insurance Company of New York Building
(now Guardian Building)**—*Minnesota Street at Fourth Street*

From 1870 to 1890 St. Paul experienced unparalleled growth in both its population and material wealth. It was a period of ambitious building projects of which this block, constructed in 1888-89, is representative. The eight-story structure was designed in the Romanesque style by Edward P. Bassford of St. Paul and executed in granite and red sandstone. A series of keystones carved with expressive faces are the only notable decorative feature in the design, which typically emphasizes the rounded arch. Originally a life-size figure of Germania, made of cut marble, stood atop the bridging between the two wings that face Minnesota Street. The top two floors were added about 1902.

Germania Life Insurance Company of New York Building



Germania Bank

16 **Germania Bank (now St. Paul Building)**—*6 West Fifth Street*

The Germania Bank bought this property in 1888 and completed its building some two years later at a cost of about \$150,000. Designed by J. Walter Stevens of St. Paul, the eight-story structure has two floors of stone and the balance of brick. The design of the long side facing Fifth Street combines strength with delicacy. The lower two floors employ engaged polygonal columns with intricate Byzantine-type carved capitals. Lofty arches uniting the middle four floors are sustained by colonnettes with massive lintels that double as spandrels separating the levels. The remaining two floors are broken into triplets of round-headed windows, and the ornamental cornice closes the composition. Traces of the influence of Louis Sullivan are evident throughout. Like many commercial buildings, this one has been remodeled on the ground floor in unsympathetic materials and colors.



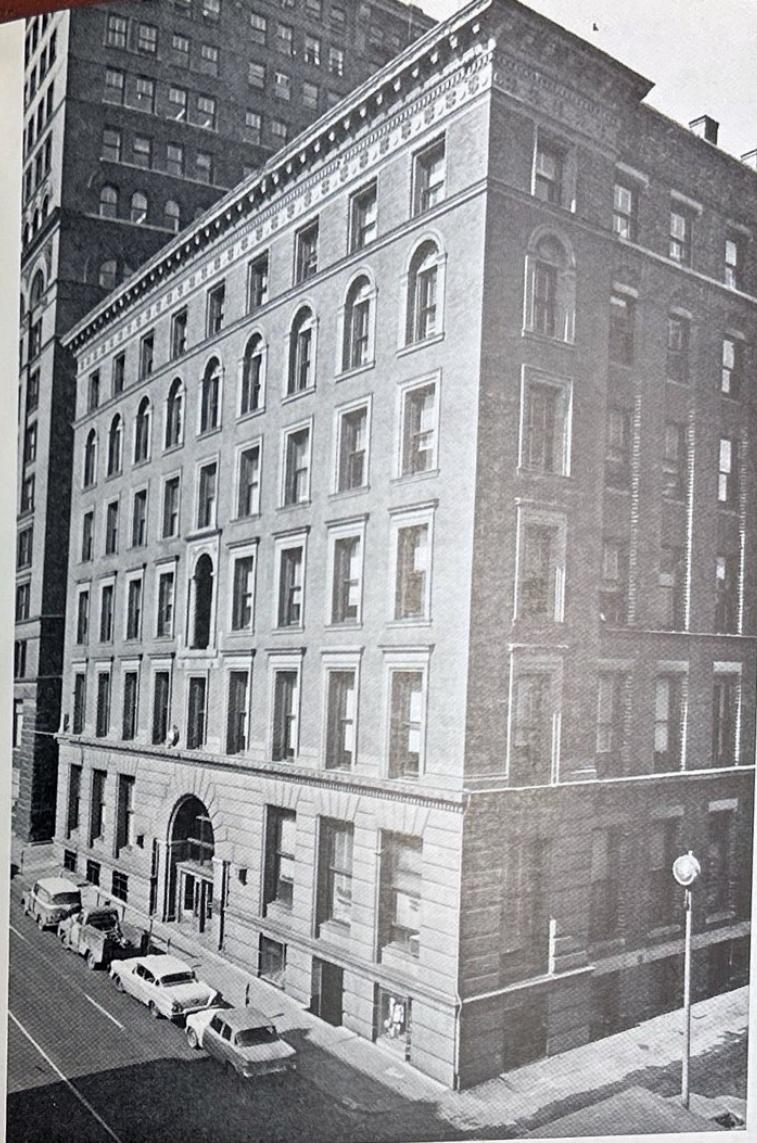
Pioneer Building

17 Pioneer Building — *Fourth Street at Robert Street*
Minnesota's first newspaper, the *Weekly Minnesota Pioneer*, began publishing in 1849 and became a daily in 1854. In 1875 it merged with the *St. Paul Press*, which was established in 1861. The impressive Pioneer Building opened in 1889 as the plant of the *St. Paul Pioneer Press*. It was designed by Chicago architect Solon S. Beman and cost some \$650,000 to construct. Montgomery Schuyler, writing for *Harper's New Monthly Magazine* in 1891, called it an "uncompromising parallelopiped of brown brick [which] rears itself to the height of twelve stories, with no break at all in its outline." He added that the building was "eminently for the strictness with which the design conforms itself to the utilitarian conditions of the structure." The top four floors were added at a later date.

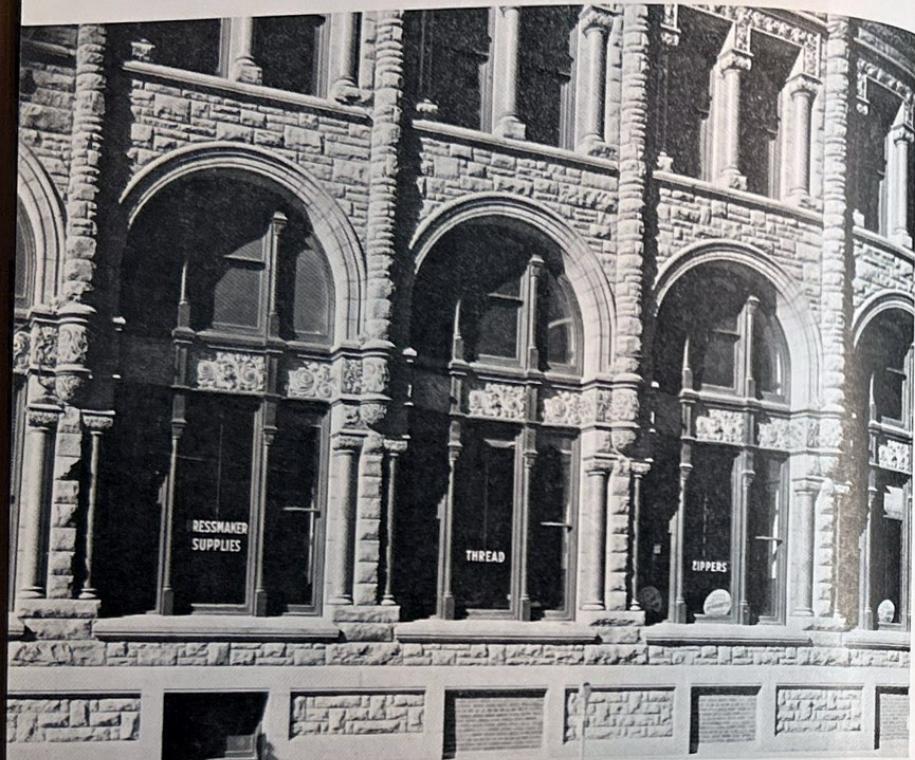
18 Endicott Building—143 East Fourth Street

This building, along with the Fairbanks Morse and Company Building (19) at 220 East Fifth Street, illustrate how architects loosely adapted an Italian palace façade to the design of a commercial structure. The six-story Endicott Building, designed by the firm of Cass Gilbert and James Knox Taylor, was begun in 1889 and completed the following year. The ground floor is of rusticated blocks of red sandstone; the upper stories are of red pressed brick. Each window is framed in the sandstone, and the center window of the third floor is given special architectural detail in its framing and bracketed balcony. The interior is executed in rich marbles and other fine fittings. A striking feature of the Endicott Building is an L-shaped interior arcade.

Endicott Building



Endicott Building



20 Merchants National Bank

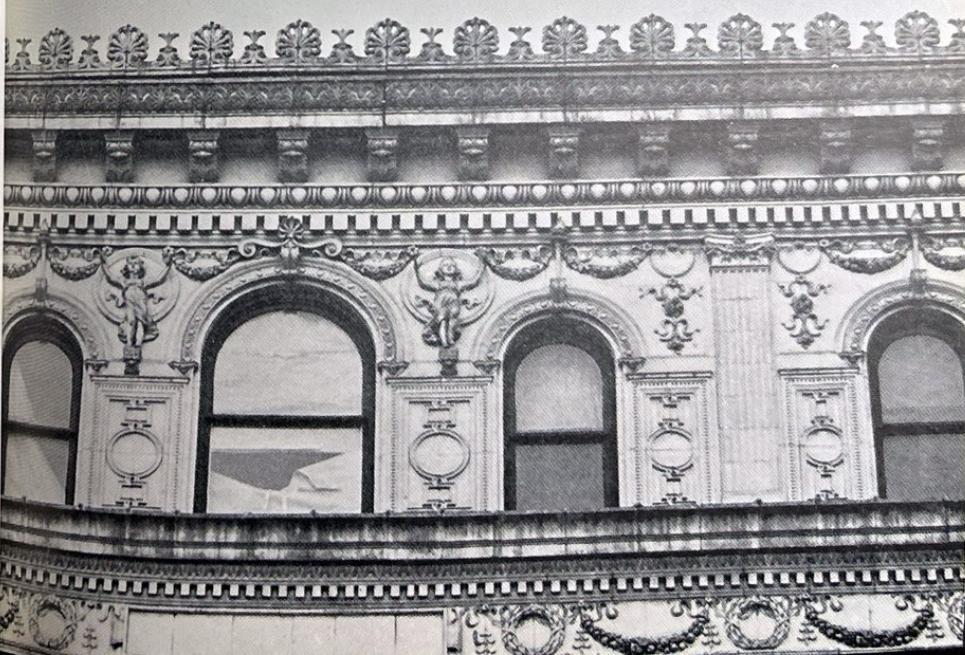
20 Merchants National Bank (now McColl Building) — 366-68
Jackson Street

An example of the buildings erected in St. Paul in 1890 is this bank designed by Edward P. Bassford. It is a four-story design with architectural interest only on the façades facing Jackson and Fifth streets. Bassford elected to use red sandstone, combining a rough surface with carved decoration. The columns of polished gray granite add another texture to the surface. Only the ground floor of the building is now occupied, and the one remaining feature of the original interior is the pink marble wainscoting in the vestibule.

21 **Boston Clothing Store** — 394 Robert Street

This four-story commercial building, constructed in 1895, is still enjoyable for the opulence of its classical design, although the ground floor has been greatly modernized. The middle two floors are embraced by giant Corinthian pilasters framing generously proportioned windows. Ornamentation of the top floor is lavish — figures, garlands, and a cresting with anthemion motif. The materials used are cast stone and architectural terra cotta with a white glaze.

Boston Clothing Store





Jacob Schmidt Brewery

22 Jacob Schmidt Brewery — 882 West Seventh Street

There is little doubt that breweries played an important role in the everyday life of infant frontier settlements. In fact the "five prominent institutions in every new-born Western town," according to the *St. Paul Pioneer Press* of December 25, 1887, "are the school house, the church, the general store, the newspaper and the saloon." St. Paul had several early breweries providing the supplies for its many saloons, and the Jacob Schmidt plant is one of the city's first. It was founded as the Cave Brewery in 1855 by Christopher Stahlmann, a Bavarian immigrant who had arrived at St. Paul the same year. He immediately built a two-story brewery of stone, later adding a malt house and a bottling building of the same material. In 1881 a new brick structure was begun. The Jacob Schmidt Brewing Company purchased the business in 1901. Probably a short time afterwards the present group of buildings was topped by the Teutonic style, crenellated parapet, which gives the entire complex the appearance of a medieval castle on the Rhine. Whether aesthetically sound or not, the architectural style of the brewery has a meaningful association with the two Bavarians — Stahlmann and Schmidt — who founded and developed the company.



First National Bank

23 First National Bank (now North Central Life Insurance Company Building) — 335 Minnesota Street

In this design of 1908, St. Paul architect Louis Lockwood carried on the traditional Greek and Roman temple style so popular for American bank buildings in the early nineteenth century. This example is a chaste and academic design in gray limestone, using a recessed portico of Ionic columns. The exterior is marred by wall street lights and a corner clock. Nothing substantial remains of the original interior.



St. Joseph's Academy

SCHOOLS

24 **St. Joseph's Academy** — *Western Avenue at Marshall Avenue*
On November 2, 1851, four Sisters of St. Joseph arrived at St. Paul from Carondelet, Missouri, to open a school in the vestry of the little log Chapel of St. Paul. The following year St. Joseph's Academy moved into a two-story brick school, and in 1859 it was once again transferred into a larger building at Ninth and Exchange streets. The stay was temporary, however, for in 1860 a construction site was purchased on St. Anthony Hill, and within three years a new academy, which is the southwest section of the present school, was completed. It is thought to be the oldest Catholic school building in the state. Constructed of yellow limestone from local quarries, the three-and-a-half-story structure housed parlors and a music room-library on the ground level; chapel and classrooms on the second; dormitories on the third, and storage areas on the uppermost floor. The school was located so far from the residential districts of the city that day students could reach it only with difficulty. The academy was, therefore, mainly a boarding school until transportation facilities improved about 1870. Additions to the original building have been made on the north and east.



Assumption School

25 Assumption School — 68 Exchange Street

Parishioners of Assumption Church constructed this school in 1864 to replace an earlier one which had burned in 1863. The building consists of a full basement, two classrooms on the ground floor, and an assembly room, measuring approximately thirty by eighty-five feet, on the second level. The exterior is of local gray limestone laid on coursed ashlar. Corner quoins, window sills, door and window lintel stones, and the water table are bush hammered for surface texture. Brackets trim the wooden cornice. An original cupola has been removed. The building has not been used as a school since 1888. Still the property of the church, it is not open to the public. It is represented in the Historic American Buildings Survey.

26 State Reform School — St. Anthony Avenue at Hamline Avenue, on the campus of Concordia College

In 1867 the state legislature passed an act establishing a "House of Refuge" for wayward boys and appropriated \$5,000 to match city funds for the purchase of property. Thirty acres of land, which at the time was located some two miles from St. Paul, was bought, and in 1868 the school for delinquent youths was opened. A three-story stone residence for Superintendent John G. Riheldaffer and three brick structures used as dormitories and classrooms were erected by 1874. These buildings were still in use in 1894, when the property was purchased for the campus site of Concordia College. In 1962 the residence and one brick building were demolished. The two remaining edifices have been greatly remodeled inside. They are constructed of yellow Chaska brick, which is laid in patterns for an ornamental effect. The windows are round- and segmental-arched with limestone sills, and the roofs are gabled with modestly designed eaves of wood.

State Reform School

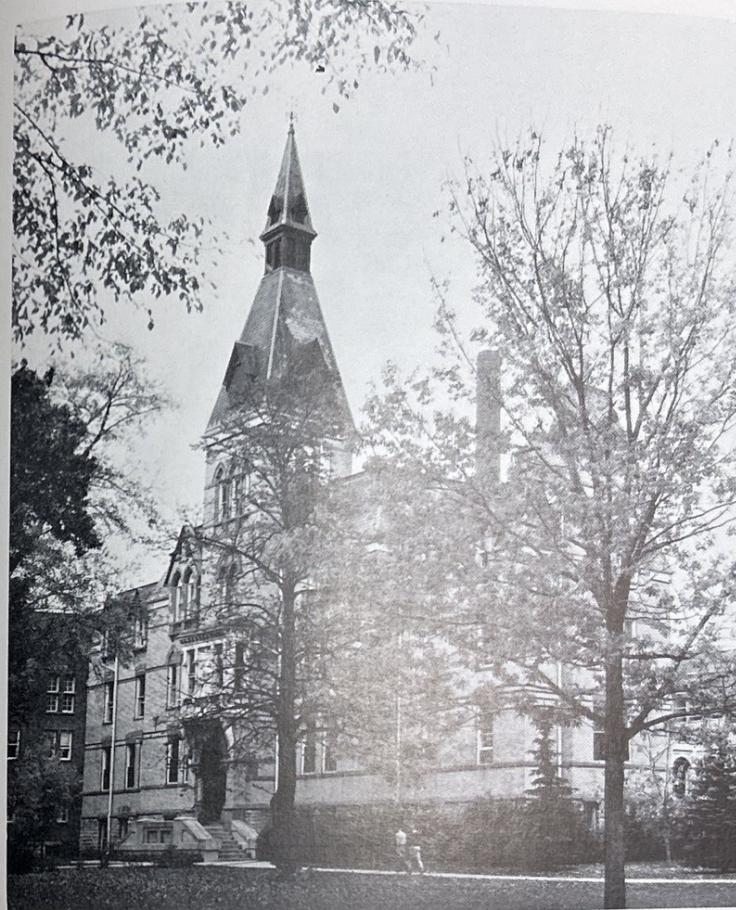




Mattocks School

27 **Mattocks School** — *Randolph Avenue at Snelling Avenue*

Webster No. 9, a one-room schoolhouse, opened in 1871 to serve Reserve Township located just outside St. Paul. In 1887, when the township was annexed by the city, the school became part of the St. Paul education system. At that time its name was changed to honor the Reverend John Mattocks, a prominent Presbyterian clergyman who was secretary of the school board and acting superintendent of schools in the 1860s. The little stone building served as a classroom until 1929, and for some thirty years after 1931 it was maintained by an American Legion post. There is a proposed plan to remove the structure to a site where it would be permanently preserved. Constructed of native limestone blocks twenty inches thick, the school consists of one room with a vestibule across the front. It was furnished with desks for thirty children and a continuous blackboard strip along the walls. Many of the interior features remain intact. It is not open to the public. This unique structure has been included in the Historic American Buildings Survey.



University Hall, Hamline University

28 **University Hall, Hamline University** — *1536 Hewitt Avenue*

Hamline University, Minnesota's oldest liberal arts college, was founded at Red Wing in 1854 and re-established at this site in 1880. This building, now known as Bridgman Hall or, more informally, as "Old Main," was erected in 1883. It is of yellow brick with touches of color in the purple sandstone and red brick trim. This polychromy and the medieval details reflect the enormous popularity of Victorian Gothic architecture during the late nineteenth century.

29 *Ecole St. Louis* — *Tenth Street near Cedar Street*

The Little French School, so-called because it served the French-speaking parish of St. Louis Church, opened first in 1873 in a building at the corner of Tenth and Cedar streets. In 1886 the present red brick structure, now located adjacent to the church, was erected to house classrooms attended by some hundred and thirty children. The school consists of two stories on a high basement of native limestone. The top story is a slate mansard roof broken by circular windows with fleur-de-lis ornament. A French-type dome caps the high, narrow façade composed of a forward block or pavilion. The rear and sides of the structure are of much plainer design. Now vacated, the school is to be demolished.



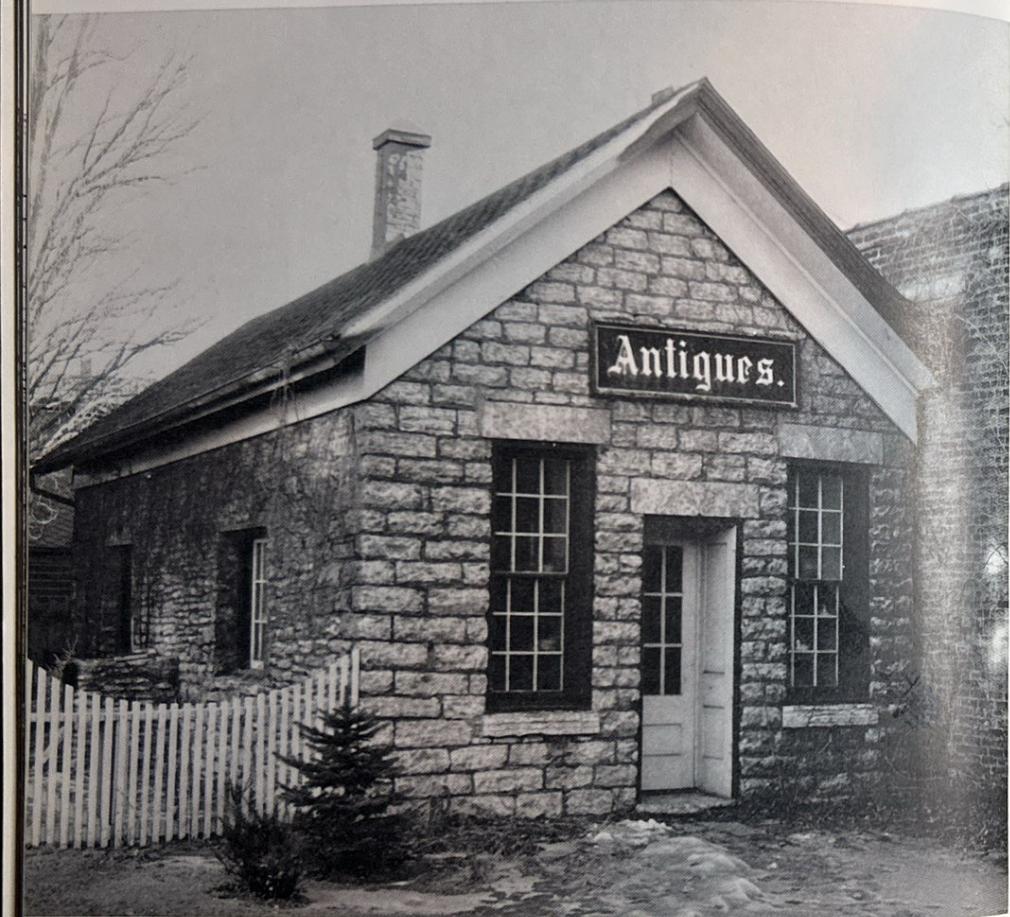
Ecole St. Louis

30 John Whittier Public School – 921 Albemarle Street

While much of the architecture in the late nineteenth century lost itself in a picturesque silhouette and a miscellany of detail, there were exceptions. This structure built in 1897 is a striking example of the coherence and dignity that occasionally was achieved – perhaps abetted in this instance by limitations of durability and modesty. It is a strong design with a firm base, pleasing balance of wall and window, and a projecting eave-shadow to cap the composition. The roof carries eyelid dormer windows.



John Whittier Public School



Justus C. Ramsey House

RESIDENCES

31 Justus C. Ramsey House—252 West Seventh Street
Sometimes called the oldest building in St. Paul, this plain but pleasant two-room house was built of local limestone about 1850. It is said to have been the home of Justus C. Ramsey, brother of Governor Alexander Ramsey and a representative in the territorial legislature. The former farmhouse, which now is used for storage by a company dealing in antiques, has walls two feet thick. Its interior was finished in butternut wood, carefully pegged throughout. The two windows on the north side are recent changes, and the sashes on the front windows differ from the original design.



Norman W. Kittson House

32 **Norman W. Kittson House** — 603 Jackson Street

In 1856 Captain William B. McGrorty, St. Paul grocer and politician, paid \$1,800 for a hundred-foot lot and constructed this stone residence on it. About ten years later he sold the house to Kittson, who was widely known as a pioneer of 1834, territorial legislator, Indian trader, mayor of St. Paul, steamboat line owner, and railroad promoter. The house of buff limestone had a hip roof crowned by a square belvedere with paired windows on each side. Additions to the structure were made by Kittson, who lived there until 1882 when he moved into a huge mansion that he had constructed on the present site of the Cathedral of St. Paul. Later residents remodeled the stone balustrade into the present veranda, and extensive interior changes have also been made. The house is now in poor condition. Private residence.

33 **Heman Gibbs Farmhouse** — 2097 Larpenteur Avenue West

Gibbs pre-empted a quarter section of land in 1849 and built a claim shanty to hold it. This shack was replaced in 1854 by a small frame cabin which was incorporated into the east end of the present house when it was constructed in 1867. The tamarack logs of the one-room home can be seen in the kitchen today. The Gibbs house was probably patterned after the owner's former home in Vermont or after his sister's house in Galena, Illinois.

In 1949 the house was saved from possible destruction when the St. Anthony Park Historical Society acquired it. After being restored with furnishings similar to those used in farm homes of the 1860s and 1870s, it was opened as a museum in 1954. It is now owned and maintained by the Ramsey County Historical Society. A recently built barn, located adjacent to the house, contains early farm tools and machinery. Both it and the restored home are open to the public during the summer or by special arrangement.

Heman Gibbs Farmhouse



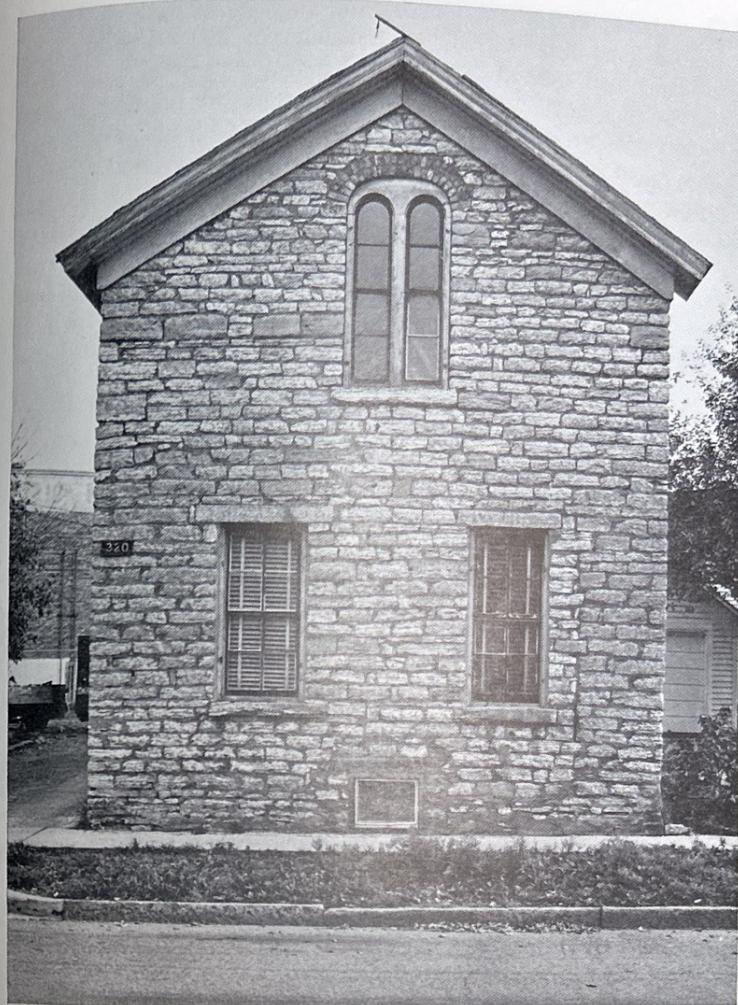
34 George D. Luckert House—480 Iglehart Avenue

This house was built about 1858 by Luckert, who had come to Minnesota from Germany a few years before. It may have been the first permanent residence on what is still known as St. Anthony Hill, the elevated area just outside of St. Paul on the trail to St. Anthony (now Minneapolis). The two-story home was constructed of local limestone using a simple, square plan with a hip roof. Its design is one often found both in wood and stone in St. Paul. Private residence.

35 Doris Apitz House—320 Smith Avenue

Typical of the sturdy, small houses favored by St. Paul's numerous German settlers between 1850 and 1870 is the limestone home built about 1860 by Mrs. Apitz, a widowed seamstress. Many interior changes have been made in the building, but the exterior retains much of its original simplicity. The frame portion at the rear was added in the early 1900s. Other examples of this type of pioneer residence—all of which are remodeled—are at 314, 445, and 454 Smith Avenue and at 202 McBoal Street (36-39). Private residences.

George D. Luckert House

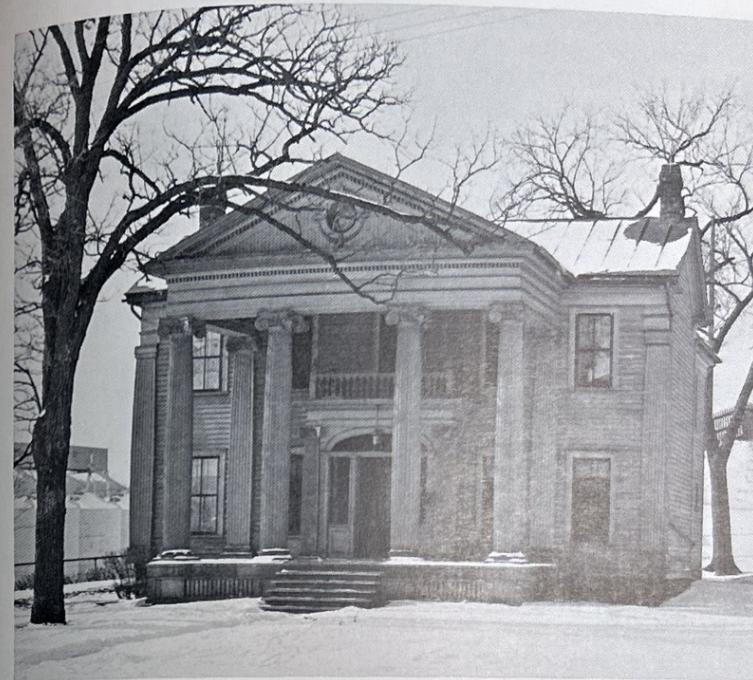


Doris Apitz House

40 **James C. Burbank House** — 432 Summit Avenue

One of the finest of the early homes remaining in St. Paul is this residence built from 1862 to 1865 by Burbank, a successful stage line owner. Keeping in step with the times, he chose the popular Italian or Tuscan style in a design by Otis E. Wheelock of Chicago. The house features round-arched windows, two-story polygonal bays, and a handsome bracketed cornice with pendants. The belvedere is of painted wood and is surmounted by a splendid finial. The outside walls are of gray limestone with a brick lining, leaving an air chamber that was touted as a measure to make them frost and rat proof. The total cost of this home of elegance and grace was estimated at \$16,000, which included the installation of steam heat, hot and cold water, and gas lighting. Private residence.

James C. Burbank House



Wright-Prendergast House

41 **Wright-Prendergast House** — 223 Walnut Street

Isaac P. Wright, prominent St. Paul carpenter, contractor, and politician, joined the residents of elite Irvine Park in 1864 when he constructed this house on the bluff overlooking the Mississippi River. It remained the Wright home until 1905, when James J. Prendergast, owner of a plumbing and heating firm, purchased it. Prendergast employed local architect Mark Fitzpatrick to design the Ionic portico and the rear addition which were built in 1906-07. Private residence.

42 **Frederick Spangenberg House** — 375 Mount Curve Avenue
This house, designed and built by the owner, was under construction from 1864 to 1867. The yellow limestone used came from the banks of the Mississippi River nearby and was hauled by stoneboat over the snow to the building site. Spangenberg was a dairy farmer, and in 1867 his home stood well outside the city limits of St. Paul. The house is still owned by the builder's descendants, who have remodeled the interior. Private residence.

Frederick Spangenberg House



Alexander Ramsey House

43 **Alexander Ramsey House** — 265 South Exchange Street
The "Mansion House" was the private residence of Alexander Ramsey, first governor of Minnesota Territory and second chief executive of the state. Today it is one of the best examples of late-Victorian architecture remaining in this area. It was under construction from 1868 to 1872, and it was built of native limestone. Plans were drawn by Monroe Sheire, member of an early St. Paul architectural firm consisting of himself, his brother Romaine, and Charles S. Leonard. The architects laid the foundation, and the house proper was built by contractor John Summers. Supervisor of the construction was Summers' master carpenter, Matthew Taylor. Victorian features of the design are a mansard roof of slate and sheet iron, dormers, bays, long narrow windows, and a porch running the front width of the house. Its fifteen rooms have high ceilings and typical interior details which have been well maintained.

Ramsey served as United States Senator from 1863 to 1875 and as secretary of war in the cabinet of President Rutherford B. Hayes from 1879 to 1881. Many of the furnishings in the home date from this era.

Under the terms of the will of Miss Anna E. Ramsey Furness, the sole surviving Ramsey heir, the house became the property of the Minnesota Historical Society upon her death in 1964. It will be open to the public in 1965.



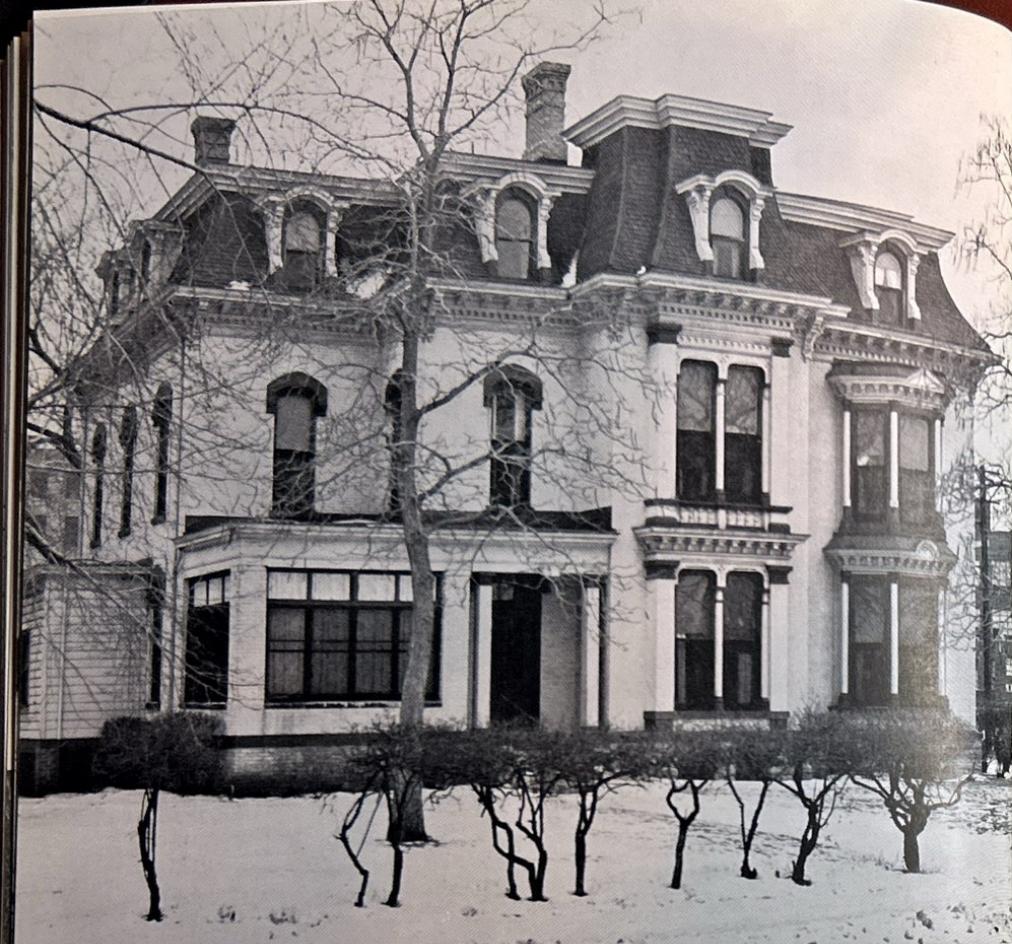
Alexander Ramsey House

44 Daniel H. Hunt House — 2478 Territorial Road

This simple, frame farmhouse with clapboard siding was built about 1874 to replace an earlier home which had burned. At the time, it was one of the few residences situated along the old military road between St. Paul and what is now Minneapolis. As such it became known as a place of hospitality for travelers. The house is not an ambitious design, but it is representative of the early homes that civilized the wilderness surrounding settled areas. The interior has been remodeled into apartments. Private residence.

Daniel H. Hunt House





Conrad Gotzian House

45 Conrad Gotzian House — 254 East Tenth Street

The design of this home, built in 1877, follows generally the so-called Italian villa style with its irregular plan and square tower. Gotzian, the builder, had emigrated from Germany in 1852 and became a successful shoe manufacturer and wholesaler in St. Paul. Like many style-conscious men of the time, he wanted his home to have a mansard roof. Thus, instead of being topped with the low-pitched roof of the relatively simple villas, the Gotzian residence boasts an elaborate mansard on the third story. The house is now the Bethesda Invalid Nurses Home. It is not open to the public.

46 Residence — 409 Dayton Avenue

This two-story house dating from 1878 is an excellent example of the early hip roof, square design with little extraneous decoration. Here the simple lines of the front width are broken by arched windows and a porch. This straightforward plan reappears throughout the city with slight variation, and it would seem that a carpenter's pattern book inspired the design here as it did elsewhere. Other examples are the brick home at 1636 Randolph Avenue (47) and the house built in 1880 at 256 Goodrich Avenue (48). The latter's decoration consists of a cornice elaborated with ornamental modillion brackets. The foundation is of local gray limestone, a material used everywhere in St. Paul. Private residences.

Residence at 409 Dayton Avenue



49 Herman Greve House — 445 Summit Avenue

Greve, a real estate dealer, built this handsome example of the popular "Queen Anne" or "Elizabethan Cottage" style home in 1884. More informal than the monumental Romanesque Revival, the casual "Queen Anne" design involved both romanticism and rationality, medieval forms and Renaissance details. The Greve house illustrates this combination styling. This type of architecture was practiced in England in the 1860s, came to the United States in full force shortly after the Centennial Exposition of 1876, and was translated and modified by American architects. In this example, a semi-Tudor aspect is apparent in the dark wood and stucco panels of the second floor. Private residence.

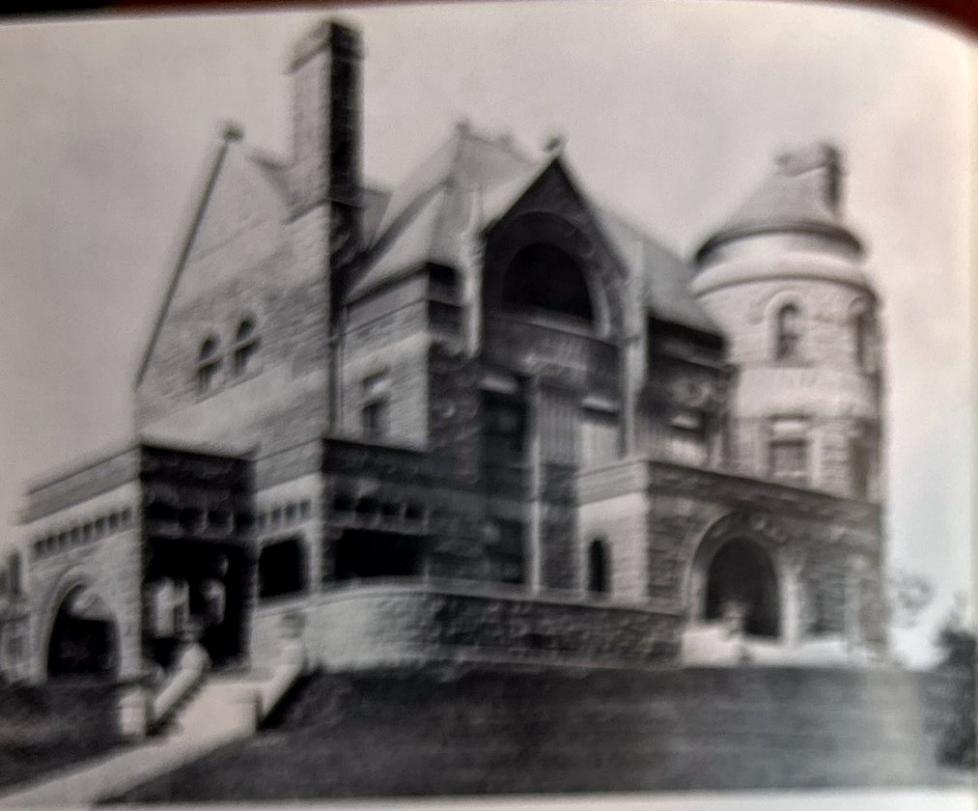
Herman Greve House



Laurel Terrace

50 Laurel Terrace — 286-94 Laurel Avenue

This series of seven dwelling units is an example of the individuality possible in row house designs. Built about 1884 of brownstone and red pressed brick, Laurel Terrace follows a three-story town house plan popular in its day. The design, by William H. Wilcox and Clarence H. Johnston, Sr., of St. Paul, is composed of picturesque elements topped by a corner tower. Its composition is intentionally loose rather than ordered and disciplined. The clustered columns and the gargoyles add a Romanesque touch. These flats, constructed by William C. Riley, are more popularly known as "Riley Row." Another illustration of attached houses is the structure at 552-56 Dayton Avenue known as "Woodland Terrace" (51). This design of 1889, executed in brick, combines square domes and gables on the roofline and, over the entrance, uses balconies, a common feature of nineteenth-century architecture. Private residences.



John L. Merriam House

52 John L. Merriam House (now the St. Paul Science Museum)
— 37 University Avenue

Merriam, a banker, businessman, and father of Governor William H. Merriam, built this residence in 1887. An imposing structure, it is made even more impressive by its location on a high hill overlooking downtown St. Paul. It was designed by the local architectural firm of Charles T. Mould and Robert M. Nicol, with Harvey Ellis acting as consultant. The plan follows closely the Romanesque style, featuring much inspiration by Henry H. Richardson, whom Ellis had known in the East. There are many inventive details in the massive red sandstone house—especially the fluid curvilinear ornament carved into the wood and stone of its exterior. The most outstanding features of the interior are the two-story entrance hall and the staircase, both paneled in dark wood. Extensive remodeling was done in 1927, when the house was converted into the St. Paul Science Museum. It is open to the public.

Detail of Merriam House





Lauer Flats

Residence at 565 Dayton Avenue



53 Lauer Flats — 226 South Western Avenue

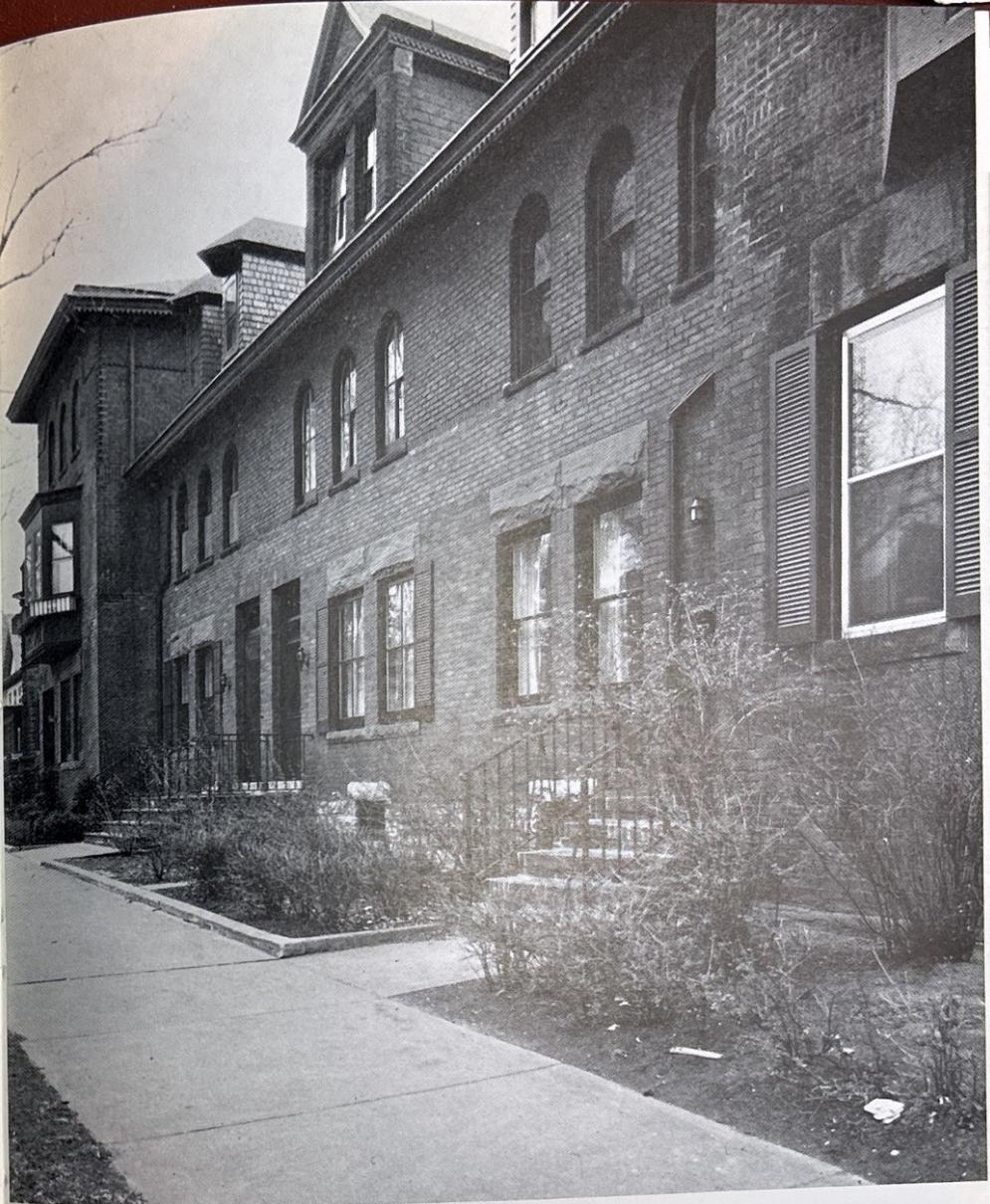
A variety of architectural treatment was possible with the row house scheme, and this one combines elegance with restraint. Composed of fourteen living units, this building is of three stories on a half basement level. It was constructed about 1887 by Henry and Charles Lauer, who were stone contractors and builders. The uncarved façade of Mankato stone is modeled with some projections, but the primary accent is the filigree ironwork. A metal cornice appears the least successful part of the design. Of interest are the painted gilt numerals on the transoms, an example of the now-vanished sign painter's art. Private residences.

54 Residence — 565 Dayton Avenue

This design is one of only a few in St. Paul that illustrate the exuberant variety of Victorian wood architecture. The abundance of ornamentation, sometimes called "carpenter's frenzy" style, resulted from the use of machine tools which could produce an endless array of intricate details in wood. Barge boards and front porches usually were executed with this type of decoration. This house, built in 1888, is a charming example, but its details spell out only a part of the wide range of inventiveness present in Victorian carpentry. Private residence.

55 **Row House** — 548-54 Portland Avenue

This three-story structure, sometimes called the Bookstaver house, is both a pleasant and well-kept example of Cass Gilbert's work and a good illustration of the popular row house design. Built of red brick in 1888, it is irregularly composed and freely combines a variety of roof details and window styles. Private residences.



Row House at 548-54 Portland Avenue



James J. Hill House

56 James J. Hill House—240 Summit Avenue

James J. Hill, widely known as the "Empire Builder" of railroads in the Northwest, began constructing this four-story house in 1889 and moved his family into it in 1891. He lived there until his death in 1916. Nine years later Hill's daughters presented the house to the Catholic Archdiocese of St. Paul, which now maintains offices there. In 1961 the Hill House was designated a National Historic Landmark by the National Parks Service.

Built of red sandstone at a cost of \$200,000, the mansion was designed by Peabody and Stearns of Boston. Mark Fitzpatrick of St. Paul acted as the supervising architect. The design is a picturesque assembly of parts and is believed by many to be the most successful, elaborate, and largest Richardsonian residence built in Minnesota up to 1892. Of note are its slate roof, numerous dormers, tall chimneys, and the arched porte-cochere. The interior was lavishly finished, and many of its details remain unchanged. Most of the original furnishings and fixtures, however, are gone. Other interior changes also have been made—for example, the two-story art gallery is now a library and the large dining room has been remodeled into a chapel. It is not open to the public.

James J. Hill House



57 Summit Terrace — 587-601 Summit Avenue

This series of eight attached dwellings, built in 1889, has a façade composed of a variety of designs, rather than a repetition which might appear to be the obvious solution to the row house. Underlying that variety, however, is an approximate symmetry of four units repeated with modifications. Featured in the designs are recessed doorways, bay windows, and octagonal turrets. Number 599 has become known as the residence of F. Scott Fitzgerald in 1918, about the time he was writing his novel entitled *This Side of Paradise*. Private residences.

58 Frank B. Kellogg House — 633 Fairmount Avenue

This house is notable as the residence of a widely known statesman from Minnesota. It was built by Kellogg in 1889, when he was a practicing attorney with the St. Paul firm of Davis, Kellogg, and Severance. He later served as United States Senator from this state between 1916 and 1922, as secretary of state in the cabinet of President Calvin Coolidge from 1925 to 1929, as United States ambassador to Great Britain, and as a member of the World Court. In 1929 he received the Nobel Peace Prize for his work on the Kellogg-Briand Peace Pact. This house was Kellogg's St. Paul home during his mature life and the place of his death in 1937. Private residence.



Summit Terrace

Frank B. Kellogg House





Residence at 64 West Delos Street

59 Residence—64 West Delos Street

This Victorian brick home is representative of the "fine houses" constructed along the bluffs of West St. Paul during the 1880s. The structure consists of two stories and a shallow attic and is irregularly composed. The bay window treatment terminates in an octagonal tower and dome that originally was topped with a flagpole. Cast stone and wood trim, including the typical Victorian brackets of the porch, are used in the design. Private residence.



Residence at 325-27 Banfil Street

60 Residence—325-27 Banfil Street

Built in 1891, this structure illustrates a detached town house of the late nineteenth century. It is constructed of red pressed brick with red sandstone banding. The third floor has a modified horseshoe-arched window which is faintly Moorish and similar to others seen in St. Paul architecture. A mock dome at the top of the building completes the design. Private residence.



F. Scott Fitzgerald Birthplace

61 F. Scott Fitzgerald Birthplace — 481 Laurel Avenue

While of little architectural importance, this house does have historical significance as the birthplace of St. Paul's most famous author. The son of a furniture manufacturer, Fitzgerald was born on September 24, 1896, and lived in this house until 1898, when his family moved to Buffalo, New York. He returned to St. Paul in 1908 and during the following decade lived in at least six other residences in the city.

62 Jacob Dittenhofer House — 705 Summit Avenue

Another sample of the wide range of architectural styles Cass Gilbert produced in St. Paul is this residence, built in 1898-99 for an executive of a local department store. The house is constructed of yellow limestone with stone trim and a green tile roof. Its main block, of low proportions, is marked by medieval accents — a generous porch with Gothic columns, triplet pointed arches on the second floor, and three steeply gabled dormers on the roof. The design, which can be considered at once sturdy and stylish, is repeated often in this area of the city. Other examples are located at 505 Summit Avenue (63) and at 804 Lincoln Avenue (64). Private residences.

Jacob Dittenhofer House





George W. Gardner House

65 **George W. Gardner House (now St. Paul's Priory)** — 301
Summit Avenue

St. Paul architect Thomas G. Holyoke adapted the historic American Colonial style for this home, constructed about 1908. The scheme of this design is symmetrical, but it is much deeper than that used in similar eighteenth-century structures. The gabled projection from the center of the front façade adds little to the overall design, since it is in competition with the porch. It is not open to the public.

Residence at 975 Osceola Avenue



86

66 **Residence — 975 Osceola Avenue**

This two-story home is a handsome illustration of the general ideas and specific details used by Frank Lloyd Wright during his "Prairie House" period from 1893 to 1910. Here the unknown designer has used a lower portion of red brick elongated in shape and laid in Flemish bond. This first level rests on a water table projection which serves as a platform base for the house. Above the stone-capped brick the second story of stucco rises the depth of the windows and acts as a noble frieze. The windows are located at the corners and the stucco intervals are laid with a rectangular panel outlined in dark painted wood. A low, sloping roof and a strong chimney mass complete the design. Another example of the "Prairie School" style is the painted stucco house built in 1913 at 590 Summit Avenue (67). It has the characteristic simple, low-lying composition stressing the horizontal line, which here is emphasized by the sloping roof with wide overhangs. Private residences.

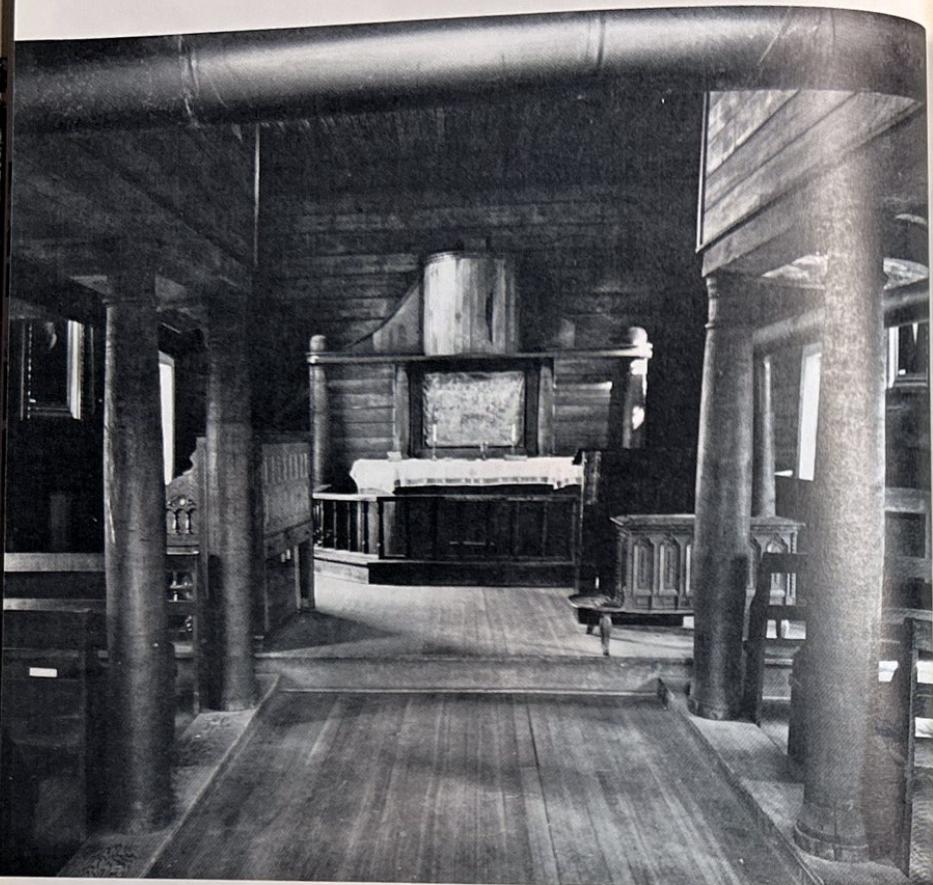
87



Dr. Ward Beebe House

68 Dr. Ward Beebe House — 2022 Summit Avenue

Local proponents of "Prairie House" designs were George G. Elmslie and William Gray Purcell, Minneapolis architects who designed this home for Dr. Beebe in 1912. The house has the strong roof lines, simplified massing, and inventive geometric ornament characteristic of their work. Private residence.



Muskego Church

CHURCHES

69 *Muskego Church — Como Avenue and Luther Place (on the campus of Luther Theological Seminary)*

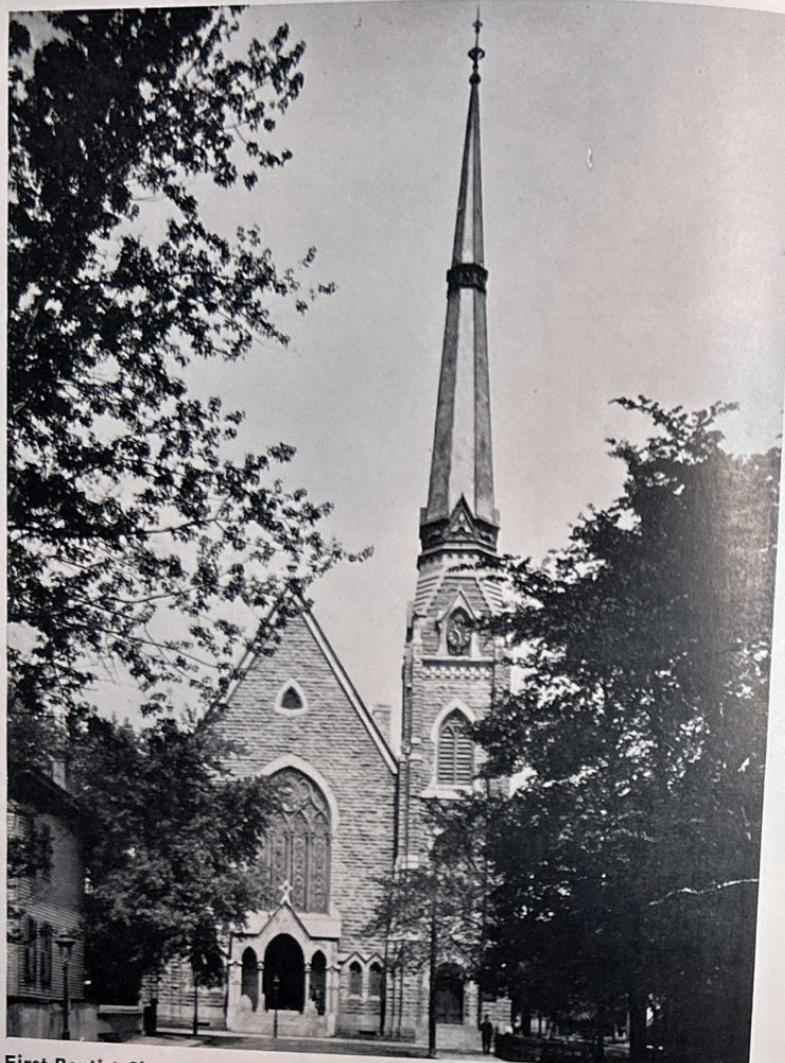
A historic site of national significance, this log meeting house is the first Norwegian Lutheran Church built in the United States. It was constructed in 1843-44 by early Norwegian settlers at Muskego, Wisconsin, near Milwaukee, and for more than twenty years served the pioneer congregation of some three hundred persons. In 1869 the church was removed from its location atop an eminence known as "Indian Hill" to make way for a larger building. It was sold to a farmer and used for a barn until 1904, when it was purchased by the United Lutheran Church in America, dismantled and moved to St. Paul, and reconstructed on its present site. At that time the exterior was covered with protective lap siding and the interior was restored to its original appearance. The inside walls are formed by massive red oak logs fitted tightly together and planed flat. They, like the pews, altar, pulpit, railings, and black walnut pillars supporting a U-shaped gallery, have never been painted and bear the marks of the adze and plane used in their construction. Simple furnishings, including a pump organ and wood-burning stove, complete the restoration. The church is open to the public upon request at the seminary. It is included in the Historic American Buildings Survey.

70 Assumption Church—51 West Ninth Street

In 1856 the German Catholics in St. Paul separated from the Cathedral parish and built the first Assumption Church. By 1869 they had outgrown that building and made plans to erect the large, stone church whose soaring twin towers have since become a landmark in the city. Joseph Reidl, court architect to the ruling Wittelsbach family in Bavaria, was asked to design the new edifice. He patterned it after the famous Ludwigskirche in Munich, which is the work of Friedrich von Gaertner. Excavating for the basement began in 1869; the church was completed late in 1873 and consecrated the following year. The design is a simplified version of German Romanesque Revival; somewhat severe, it was initially criticized as being too plain for contemporary Victorian tastes.

Assumption Church





First Baptist Church

71 First Baptist Church — Wacouta Street at Ninth Street
The Gothic style for church designs was established in the United States in the 1840s and has continued, with various modifications, to the present. Even modern-styled churches contain such Gothic elements as the steeply sloping roof and high spires. The First Baptist Church, dedicated in 1875, is a fine local example of the Gothic Revival design. It is the work of Chicago architect William W. Boyington, and it cost \$93,000 to construct. It has been remodeled several times, and at one point a high steeple was added. This spire, not a part of the original design, was removed in 1945. The interior is especially noteworthy for its organ loft framed in pointed arches, the original pews and paneling, and a set of five pointed windows on either side of a wide auditorium. The two panels of stained glass date from the time of the church's construction.

First Baptist Church





Virginia Street Church

72 Virginia Street Church — 170 Virginia Street

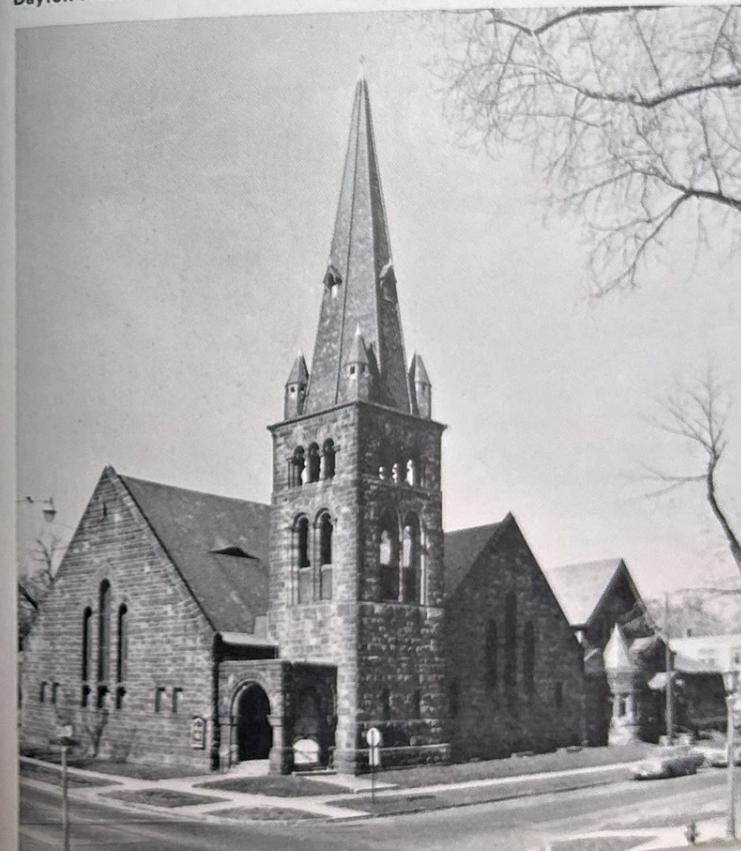
Not long after its construction in 1886, this church was described in the local press as "the most striking and picturesque little chapel to be found in the Northwest — or, in fact, anywhere on the American continent." The modest but satisfying design is the work of Cass Gilbert, whose adaptability as an architect enabled him to produce a building of such charming simplicity. The church's rusticated base of large, natural stones supports a gabled structure in wood. The only ambitious aspect of the design are the octagonal belfry and spire, both finished in rough shingles. This church has also been known at various times as the Swedenborgian Church, New Jerusalem Church, and Virginia Avenue New Church.

73

Dayton Avenue Presbyterian Church — Dayton Avenue at Mackubin Avenue

Cass Gilbert and James Knox Taylor's firm provided the plan for this Romanesque-style church built in 1888 of brown Bayfield stone. The design is in the form of a Greek cross, but with very broad arms cut in by the vestibules on the front and by the pastor's study and choir room at the rear. There are no supporting pillars in the large auditorium, which was constructed to seat 850 persons. Montgomery Schuyler, writing in *Harper's New Monthly Magazine* for October, 1891, compared the structure to "an early and interesting work" by Henry H. Richardson in Springfield, Massachusetts. He suggested that Gilbert and Taylor's design was an improvement on Richardson's at some points, "notably in the emphatic exposition of the masonic structure," while at other points "the variation is not so successful." For all its shortcomings, Schuyler concluded that the church is "a studied and scholarly performance."

Dayton Avenue Presbyterian Church





Central Presbyterian Church

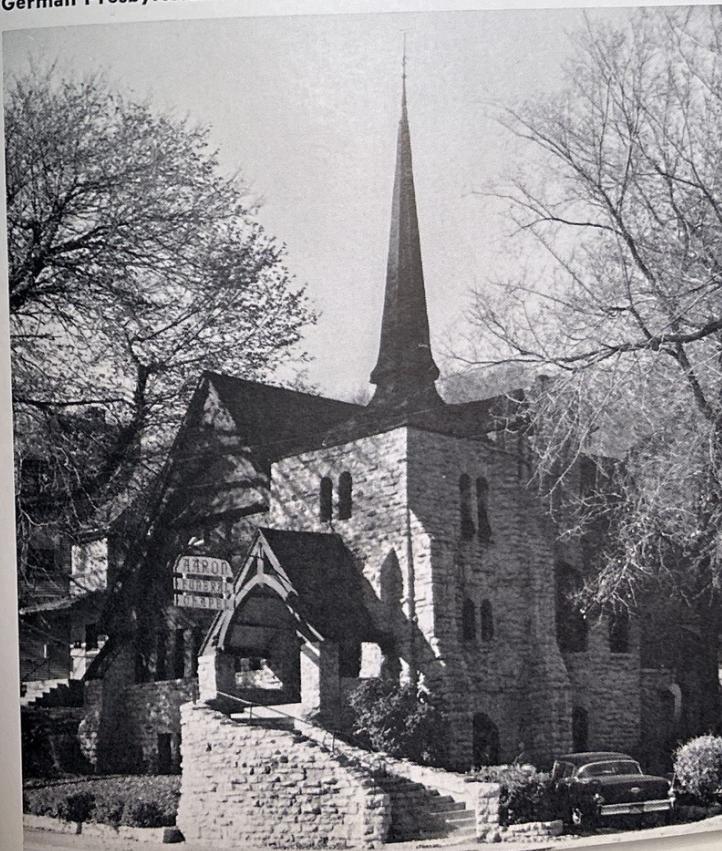
74 Central Presbyterian Church—500 Cedar Street

This historic St. Paul congregation built its first church in 1852 and the present one in 1889. Warren H. Hayes, a Minneapolis architect, drew the plan, which is essentially a square converted to an octagonal form by interior ceiling arches. The pews are arranged radially on an axis which is the diagonal of the square, and a curved balcony follows the line of seating below. The exterior makes use of Romanesque and Gothic material, but it is not a successful or coherent design.

75 German Presbyterian Bethlehem Church—311 Ramsey Street

German-speaking immigrants established a congregation in 1887 so that they might attend services conducted in their native language while they learned English. Two years later the members formulated plans to construct this church. In 1890 land was purchased for \$3,000 from former governor Alexander Ramsey, who donated one-third of the price. On Christmas Day, 1890, the church was consecrated. It became known as the Little Bethlehem Church. Cass Gilbert designed the structure—a picturesque massing of elements and textures recalling the anonymous mountain architecture of Switzerland. Since about 1916, when the congregation disbanded, the building has been used for various purposes, among them headquarters for theatrical and architectural groups and a funeral home.

German Presbyterian Bethlehem Church





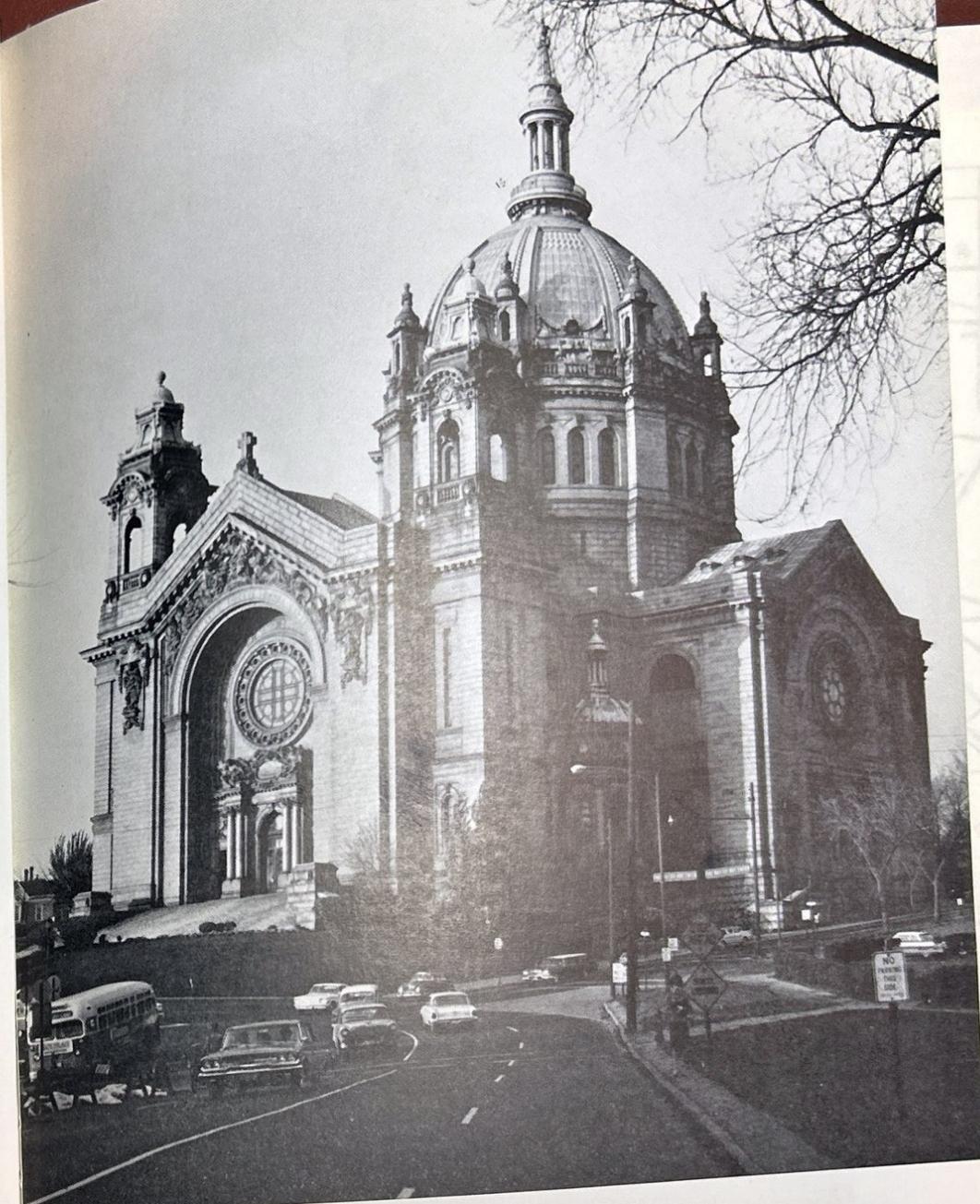
St. Clement's Church

76 *St. Clement's Church — Portland Avenue at Milton Street*
In 1894 the Emmanuel Mission, then located on the corner of Laurel Avenue and Victoria Street, received a sum of money for the construction of a church. The gift came from Mrs. Theodore Eaton, widow of the rector of St. Clement's Church in New York City, who made the donation in memory of her husband. St. Clement's was begun the same year. Cass Gilbert apparently was inspired for the design by the village parish churches of England, where he had made a long visit a short time before receiving this assignment. Characteristic features are the side entrance, the hammer beam ceiling, general picturesque composition, and the lychgate — one of only three in the United States. Gilbert worked personally on many details of the decoration.

77 **Cathedral of St. Paul**—*Summit Avenue at Dayton Avenue*
This ambitious and superbly sited cathedral was begun in 1906 and completed in 1915. The architect was Emmanuel L. Masqueray, who was born in France about 1861 and became a prize-winning student at the Ecole des Beaux Arts in Paris. At the age of twenty-six he arrived in the United States and worked with Richard Morris Hunt, whose style influenced him greatly. In 1901 Masqueray was appointed to head the construction of buildings for the Louisiana Purchase Exhibition at St. Louis. His success there brought him many subsequent commissions, among them this cathedral.

The plan of the cathedral skillfully combines the centrality of a domed church with a cross plan and provides three thousand seats, all affording an excellent view of the altar. The impressive dome has a diameter of ninety-six feet, and the overall height of the structure to the top of the cross is 280 feet. Inside, the neo-Baroque decoration is quite lavish—stone carvings, imported colored marbles, metal grille work, and paintings. The rose window and others of stained glass are by Charles J. Connick of Boston.

Cathedral of St. Paul



Cathedral of St. Paul



St. Agnes Church

78 *St. Agnes Church* — 548 Lafond Avenue

Located in what is known as "Froschburg," or Frogtown, in the northwestern part of the city, this parish was settled largely by immigrants from Germany, Austria, and Hungary. The Catholic congregation, which was established in 1887, began the present structure as a basement building in 1897, and in 1909 the construction of the church proper was begun. St. Paul architect George J. Ries based the design on middle-European Baroque churches. It is a style alien to St. Paul, being more reminiscent of Prague and Vienna. The design is an ambitious one, more successful on the exterior than in the interior. Its most striking feature is the lofty Baroque spire in green copper.

79 **St. Louis Church**—*Cedar Street at Tenth Street*
French-speaking Catholics in St. Paul organized a parish in 1868 and built a frame church at Tenth and Cedar streets the same year. In 1881 the congregation purchased what had been the Universalist Church located at Wabasha and Exchange streets, and in 1909 it constructed the present St. Louis Church. Emmanuel L. Masqueray was the architect. The design follows that of standard Italian churches of the late Renaissance and Baroque periods—a Latin cross plan, crossing bay and short transepts, and twin towers at the entrance. This version is rendered simply in red brick with limestone trim.

St. Louis Church



Saints Volodymyr and Olga Ukrainian Church

80 **Saints Volodymyr and Olga Ukrainian Orthodox Church**—*Victoria Street at Portland Avenue*

A classical Roman temple is the obvious source for this design, which was constructed in 1909 as the First Methodist Church. In this adaptation the portico is Ionic and the flanks and rear are delineated with pilasters. The stone exterior has been painted ivory. From the interior the church appears too broad for its assumed length, due to a balcony and a deep run of auxiliary rooms at the rear. The neo-classic style here seems more civic than ecclesiastical in character.



University Avenue Congregational Church

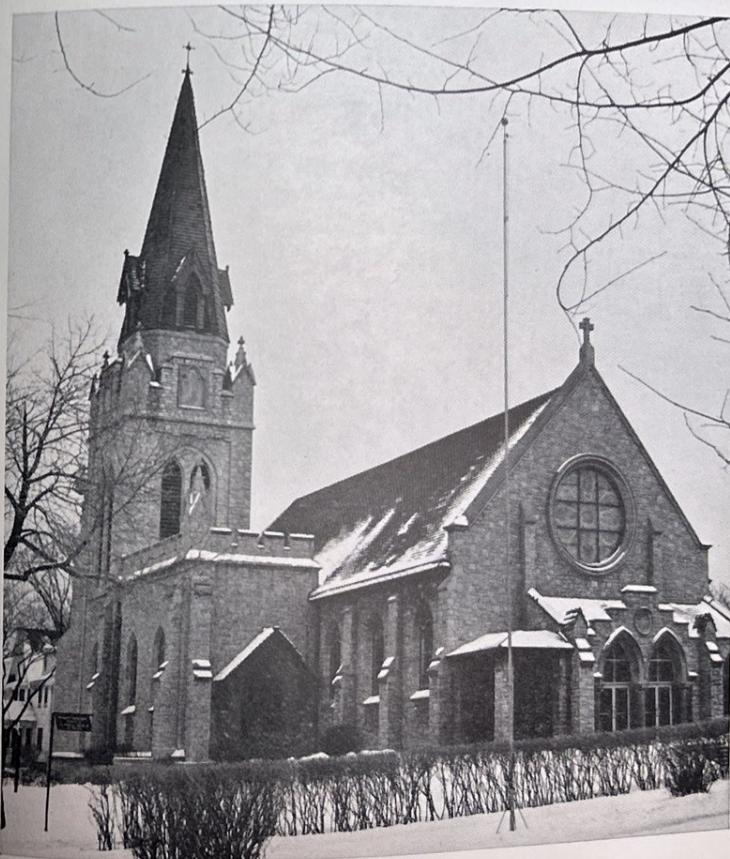
81 University Avenue Congregational Church—507 North Victoria Street

This clapboard church might be described as "Grant Wood-American Gothic" in style. It was designed by Clarence H. Johnston, Sr., and built about 1909. Constructed on a foundation of native gray limestone, the church has a steep roof ornamented with vigorous brackets and trusslike decorative work suggesting Gothic window tracery. The corner tower is subtly sloped and terminated with an excellent octagonal spire. The structure is marred by a newly built brick side entrance which completely ignores the spirit of the church's design.

82 St. Paul's Church on-the-Hill—1524 Summit Avenue

Between 1890 and 1910 the expanding residential area of St. Paul shifted away from Lower Town and toward the St. Anthony Hill area. Thus in 1912 the congregation of St. Paul's Episcopal Church razed its first church, built in 1857 at the corner of Olive and Ninth streets, and erected the present, larger structure using stones from the old building. English Gothic style was adapted for its design by Emmanuel L. Masqueray. Many furnishings inside the church also are from the former one.

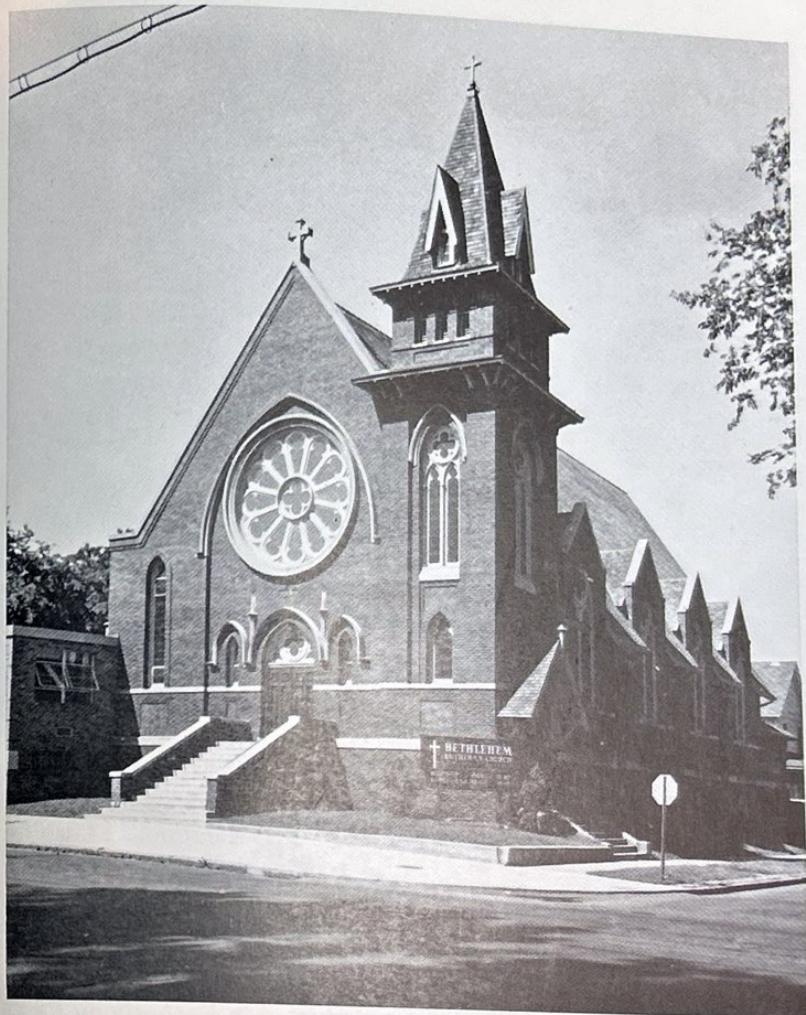
St. Paul's Church on-the-Hill



83 St. Mary Romanian Orthodox Church – 854 Woodbridge Street

Built in 1914 for the Romanian community in north St. Paul, this church is said to be a smaller but accurate duplicate of a church in San-Nicolaul-Mare in Romania. Its most individualistic feature is the onion-shaped spire, which is commonly worked into designs of orthodox churches everywhere. The origin of these shapes goes back to early Russian churches which, in order to weatherproof their Byzantine-derived domes, had a second "dome" placed above that of structural masonry. In time this precautionary device assumed a variety of Baroque shapes. The best known example is the nine-spired Church of St. Basil in Moscow.

St. Mary Romanian Orthodox Church



Bethlehem Evangelical Lutheran Church

84 Bethlehem Evangelical Lutheran Church – Forest Street at Margaret Street

Another example of Emmanuel L. Masqueray's work in St. Paul is this red brick church designed in Gothic style and constructed in 1914. Attention is focused on the corner tower and the rose window above the entrance. Other Gothic elements include the side gables and pointed-arched windows.



St. Anthony Park Congregational Church

85 St. Anthony Park Congregational Church—2129 Commonwealth Avenue

Built in 1915, this church is the third constructed in St. Anthony Park by this congregation since its organization in 1886. The first was built in 1887 at Raymond and Wheeler avenues. Ten years later a larger church was erected next to the original small chapel. Designed by Clarence H. Johnston, Sr., the present structure is of brick, stucco, and wood. The interior's decorative features include exposed beams supporting a wood ceiling and the handsome stained glass. Some remodeling has been done to enlarge the chancel and to mask the skylight in the Sunday school room with a dropped ceiling.

MISCELLANEOUS SITES

86 Oxcart Route to St. Anthony

From Lambert's Landing in St. Paul this trail wound out a route roughly paralleling Third Street, up the hill past the Cathedral of St. Paul, over to St. Anthony Avenue, and along the east bank of the Mississippi River to Main Street in St. Anthony (now Minneapolis). From that point trails into the wilderness followed three main routes: one following the east bank of the Mississippi River to Sauk Rapids; another following the east bank to the Crow Wing River, and a third following the Minnesota River through Mankato and westward to the Dakotas.

87 Fountain Cave—site marked on Shepard Road Extension

Known as early as 1811, this cave was almost as famous among explorers as was Carver's Cave, located a few miles down the Mississippi River. The cavern took its name from a clear spring that flowed from its interior. At the mouth of the ravine leading from the cave to the river, Pierre Parrant built his shanty in 1838 and later settlers, ordered off the Fort Snelling Reservation, established the village that is now St. Paul. The cave entrance was filled in about 1960.

88 Carver's Cave—below Dayton's Bluff at the foot of Plum Street

On a trip up the Mississippi River to the Minnesota country in 1766, Jonathan Carver explored this large cave, which has since carried his name. Carver records that on entering the cave he found a room about fifteen feet high and thirty feet wide. Sixty feet back from the entrance he discovered a lake. Before leaving the area in 1767 the explorer met in council with Sioux Indians at the cave. For decades after St. Paul was settled, Carver's Cave was a tourist attraction. It is now inaccessible.

89 Indian Mounds Park — Mounds Boulevard at Earl Street

Several mounds are concentrated in this area, which is part of the Sioux Indian burial grounds reported by Jonathan Carver in 1766-67. Many of them have been excavated and human remains, beads, pottery, and other relics have been found. The purpose of these mounds has never been fully explained. Some authorities regard them as memorials or burial places, while others look upon them as religious or sacrificial altars.

Indian Mounds Park

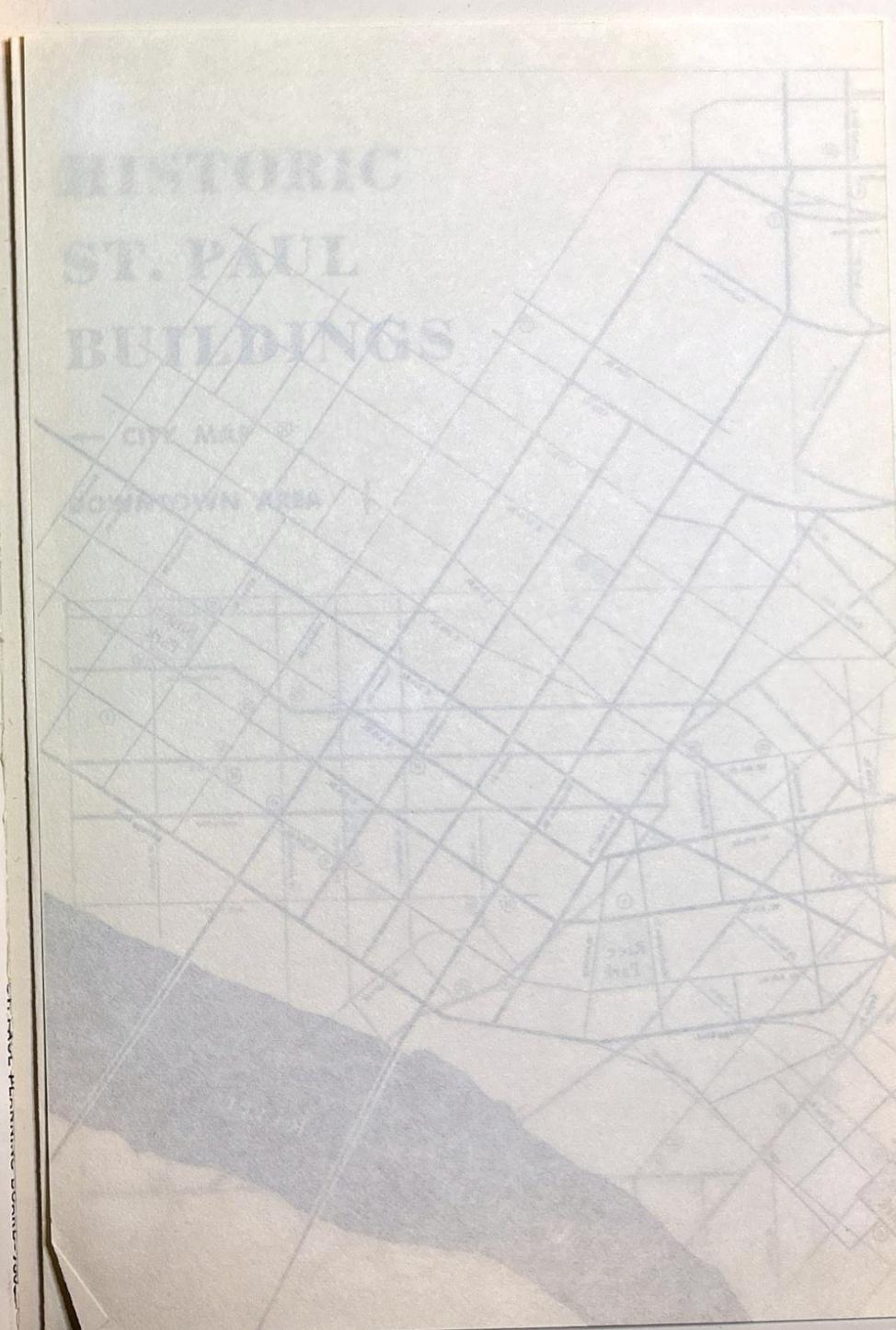


**ST. PAUL'S HISTORIC SITES
RECOMMENDED FOR MARKING**

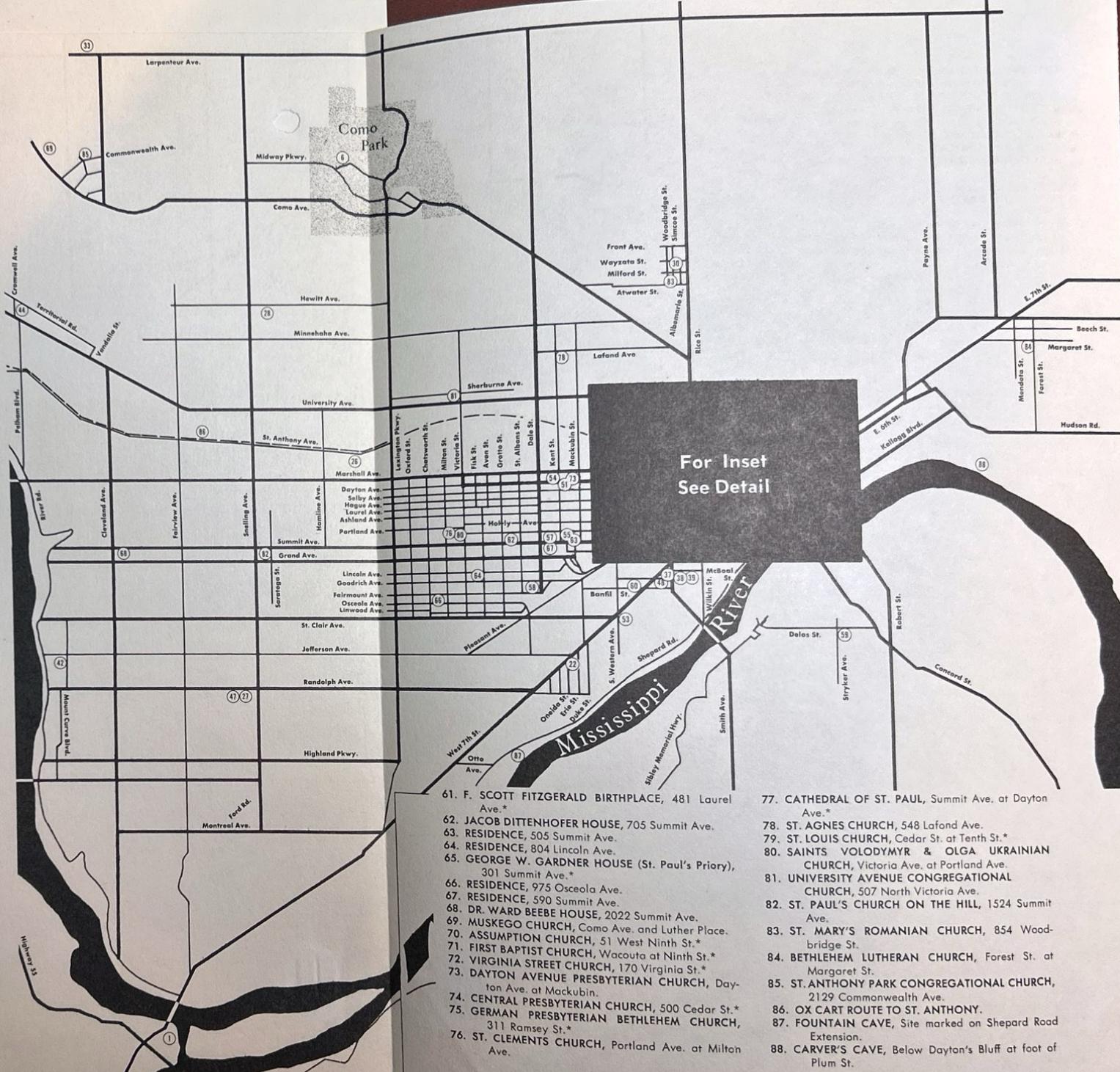
The sites listed below were selected by the Historic Sites Committee to be marked by attractive, informational plaques. Several markers are being prepared at this time, and it is intended that the remainder will be erected in the near future. Those sites preceded by an asterisk (*) are already marked.

- Minnesota State Capitol, Aurora Avenue at Park Street
- Heman Gibbs Farmhouse, 2097 Larpeuteur Avenue West
- Chapel of St. Paul Site, Kellogg Boulevard at Minnesota Street
- Fountain Cave, Shepard Road Extension
- Norman W. Kittson House, 603 Jackson Street
- George D. Luckert House, 480 Iglehart Avenue
- Daniel H. Hunt House, 2478 Territorial Road
- Frederick Spangenberg House, 375 Mount Curve Avenue
- F. Scott Fitzgerald Residence, 599 Summit Avenue
- Frank B. Kellogg House, 633 Fairmount Avenue
- Doris Apitz House, 320 Smith Avenue
- James J. Hill House, 240 Summit Avenue
- James C. Burbank House, 432 Summit Avenue
- Alexander Ramsey House, 265 South Exchange Street
- Assumption Church, 51 West Ninth Street
- Muskego Church, Como Avenue at Luther Place
- Jackson Street Methodist Church, Ninth Street at Jackson Street
- Assumption School, 68 Exchange Street
- Mattocks School, Randolph Avenue at Snelling Avenue
- St. Joseph's Academy, Western Avenue at Marshall Avenue
- Endicott Building, 346-52 Robert Street
- U.S. Post Office, Court House, and Customs House (Federal Courts Building), West Fifth Street at Market Street

Site of Minnesota's first two Capitol Buildings, Tenth Street
at Cedar Street
Carver's Cave, below Dayton's Bluff at the foot of Plum Street
Indian Mounds Park, Mounds Boulevard at Earl Street
Lambert's Landing, Warner Road below Robert Street
Oxcart Trail, proposed marker site at Kellogg Boulevard and
Seventh Street
Rice Park, Washington Street at West Fourth Street
Smith Park, Sibley Street at East Sixth Street
Irvine Park, Walnut Street and Ryan Avenue
Pike Island, in the Mississippi River at its junction with the
Minnesota River



1. FORT SNELLING, Southwest of St. Paul at the junction of the Minnesota and Mississippi Rivers.
2. STEAM FIRE ENGINE HOUSE #3, 1 Leech St.*
3. U.S. POST OFFICE, West Fifth St. at Market St.*
4. STATE CAPITOL, Aurora Ave. at Park Ave.*
5. RAMSEY COUNTY JAIL, St. Peter at Fourth St.*
6. COMO CONSERVATORY, Como Park.
7. MINNESOTA HISTORICAL SOCIETY, 690 Cedar St.*
8. UNION DEPOT, Fourth St. at Sibley St.*
9. TAYLOR AND CRAIG BUILDING, 205 West Fifth St.*
10. LOUISE BLOCK, 267-69 West Seventh St.*
11. BUSINESS BLOCK, 227 West Seventh St.*
12. BLAIR APARTMENT HOUSE (Angus Hotel), 165 North Western Ave.*
13. NOYES AND CUTLER BUILDING, Sixth St. at Sibley.*
14. NEW YORK LIFE INSURANCE BUILDING, Minnesota at East Sixth St.*
15. GERMANIA LIFE INSURANCE BUILDING (Guardian Building), Minnesota at Fourth St.*
16. GERMANIA BANK (St. Paul Building), 6 West Fifth St.*
17. PIONEER BUILDING, Fourth St. at Robert St.*
18. ENDICOTT BUILDING, 143 East Fourth St.*
19. FAIRBANKS MORSE BUILDING, 220 East Fifth St.*
20. MERCHANTS NATIONAL BANK (McColl Building), 366-68 Jackson St.*
21. BOSTON CLOTHING STORE, 394 Robert St.*
22. SCHMIDT BREWERY, 882 West Seventh St.
23. FIRST NATIONAL BANK (North Central Life Insurance Building), 335 Minnesota.*
24. ST. JOSEPH ACADEMY, Western Ave. at Marshall Ave.*
25. ASSUMPTION SCHOOL, 68 Exchange St.*
26. STATE REFORM SCHOOL, St. Anthony Ave. at Hamline Ave.
27. MATTOCKS SCHOOL, Randolph Ave. at Snelling Ave.
28. UNIVERSITY HALL, HAMLINE UNIVERSITY, 1536 Hewitt Ave.
29. ECOLE ST. LOUIS, Tenth St. near Cedar St.*
30. WHITTIER SCHOOL, 921 Albermarle St.
31. JUSTUS RAMSEY HOUSE, 252 West Seventh St.*
32. NORMAN KITSON HOUSE, 603 Jackson St.*
33. HEMAN GIBBS FARMHOUSE, 2097 Larpeur Ave. West.
34. GEORGE D. LUCKERT HOUSE, 480 Igelhart Ave.*
35. DORIS APITZ HOUSE, 320 Smith Ave.*
36. RESIDENCE, 314 Smith Ave.*
37. RESIDENCE, 445 Smith Ave.
38. RESIDENCE, 454 Smith Ave.
39. RESIDENCE, 202 McBoal St.
40. JAMES C. BURBANK HOUSE, 432 Summit Ave.*
41. WRIGHT-PRENDERGRAS HOUSE, 223 Walnut.*
42. FREDERIC SPANGENBERG HOUSE, 375 Mt. Curve Boulevard.
43. ALEXANDER RAMSEY HOUSE, 265 South Exchange St.*
44. DANIEL H. HUNT HOUSE, 2478 Territorial Road.
45. CONRAD GOTZIAN HOUSE, 254 East Tenth St.*
46. RESIDENCE, 409 Dayton Ave.*
47. RESIDENCE, 1636 Randolph Ave.
48. RESIDENCE, 256 Goodrich Ave.
49. HERMAN GREVE HOUSE, 445 Summit Ave.*
50. LAUREL TERRACE, 286-94 Lourel Ave.*
51. WOODLAND TERRACE, 552-56 Dayton Ave.*
52. JOHN L. MERIAM HOUSE, 51 University Ave.*
53. LAUER FLATS, 226 South Western Ave.
54. RESIDENCE, 565 Dayton Ave.
55. ROW HOUSE, 548-54 Portland Ave.
56. JAMES J. HILL HOUSE, 240 Summit Ave.*
57. SUMMIT TERRACE, 587-601 Summit Ave.
58. FRANK B. KELLOGG HOUSE, 633 Fairmont Ave.
59. RESIDENCE, 64 West Delos St.
60. RESIDENCE, 325-27 Bonfil St.



* See detail map

HISTORIC ST. PAUL BUILDINGS

← CITY MAP

DOWNTOWN AREA ↓



414 200
DEPT. PRICE
ITEM 2659

